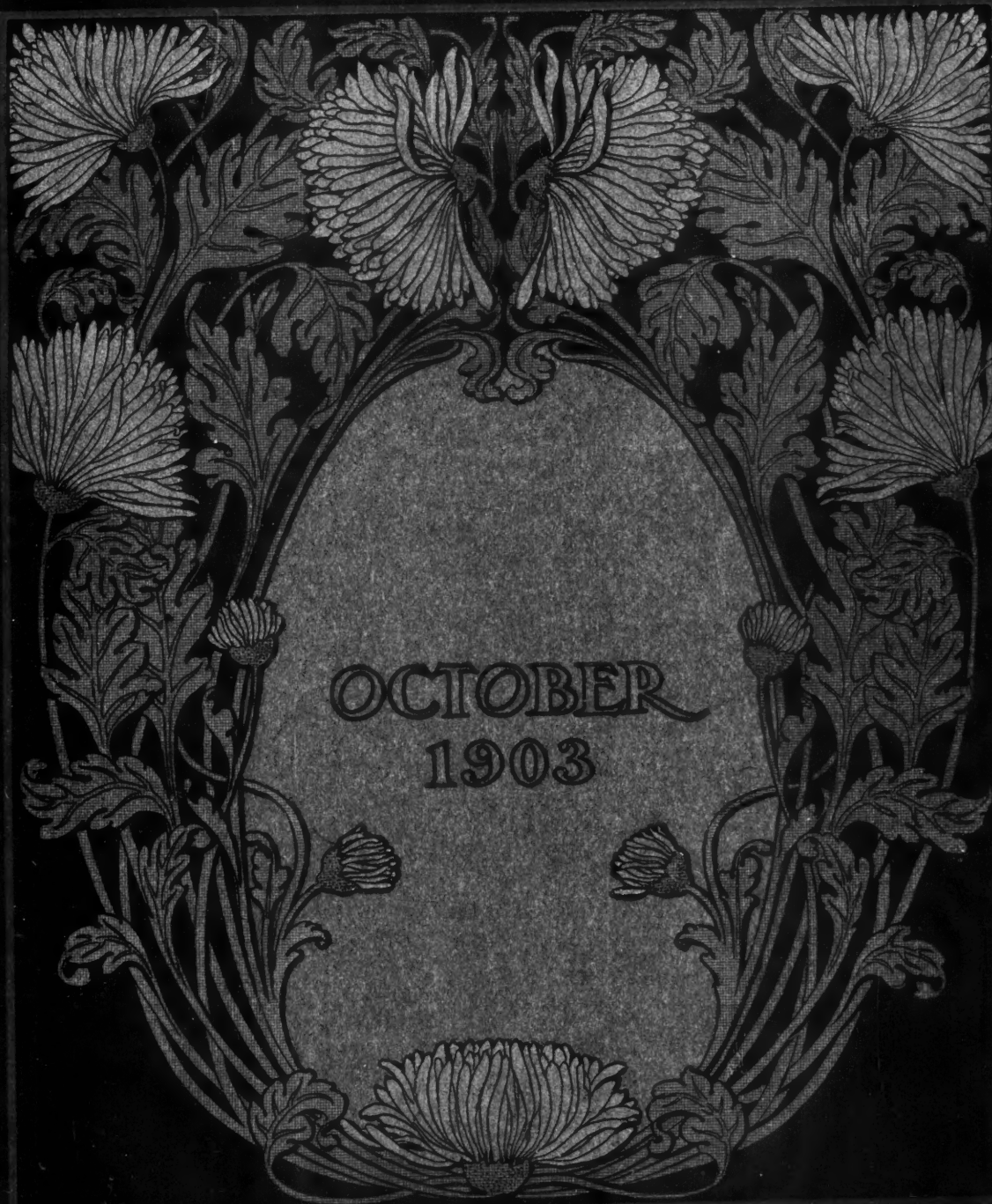


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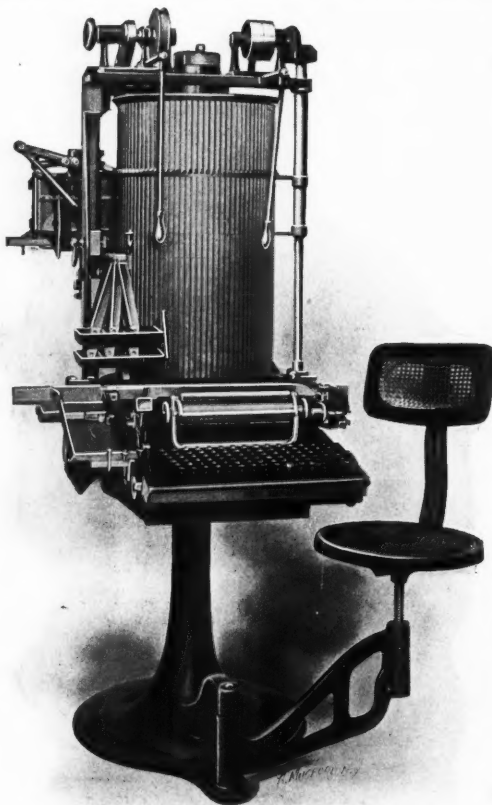






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**THE TIMES-RECORD**

VALLEY CITY, N. D.,

Gentlemen: June 22, 1903.

I am not setting as much type for the paper as I intend to on account of jobwork, all of which I have handled on the Simplex. In this list may be included a 68-page school catalogue, 40-page monthly magazine and 60-page stock catalogue, and miscellaneous books, pamphlets, etc. When I put in the machine it was not with the intention of getting along with less help; it was with the view of turning out more work with the same help, and I find that the Simplex does it. I will send you some samples of the catalogues, etc., later. Yours truly,

S. A. NYE.

**SVENSKA ROMAN-BLADET**

MINNEAPOLIS, MINN.,

Dear Sir: June 8, 1903.

My Simplex was installed in December and has given the best of results and satisfaction. One man can operate and justify, but to get the best of results I think two should work on it. In eight hours' time our two operators set 42,000 ems; sometimes they run up to 48,000 ems in eight hours, a record I think very hard to beat. It is a wonderful little machine and takes up very small space, not much more than a sewing machine. My machine is adjustable so we can set from 12 ems wide up to 30 ems, so we can set bookwork, and it takes only a minute or two to change from one measure to another.

Yours truly,

C. E. PETERSON.

**THE ROCKVILLE JOURNAL**

ROCKVILLE, CONN.,

Gentlemen: May 21, 1903.

In regard to the opinion of this firm of the Simplex, would say that we would not know what to do without it. We are never troubled with hunting up extra comps. in times of rush. A 100-page pamphlet does not look like a mountain. It is only play to set the extra amount of type between editions of our periodical work, and then it comes out just as promptly as it ever would ordinarily by handwork. We have studied the subject of machine composition very fully from our standpoint, and know in no way the problem can be solved equally well by any means other than the Simplex.

Very truly yours,

THOS. S. PRATT & SON.

**PECAN VALLEY NEWS**

BROWNWOOD, TEXAS,

Gentlemen: June 1, 1903.

We are doing so nicely with our Simplex machine that we want to tell you about it. Friday last the boy set 24,000 of 30-em matter in less than 6½ hours—probably not over 6. It was a brief and required the use of a great quantity of quads, which made the work quite a bit slower. We have never had the slightest trouble with the machine, the breaking of a belt occasionally being the only mishap. The machine does all you claimed for it, and really more than you represented when selling it to me.

Sincerely yours,

CHESTER HARRISON,  
 Manager.



---

**W**E saw the other day the announcement of a merchant tailoring house executed on MAZARIN *Old Hampshire Bond*, the printing being in dark blue, with a heading consisting of a coat-of-arms design stamped in white.

The effect was strikingly artistic, so much more so than even the sample of Mazarin embossed in gold in The Sample Book, that we have asked our printer to get out a few thousand copies of an announcement for us, done in a similar effect.

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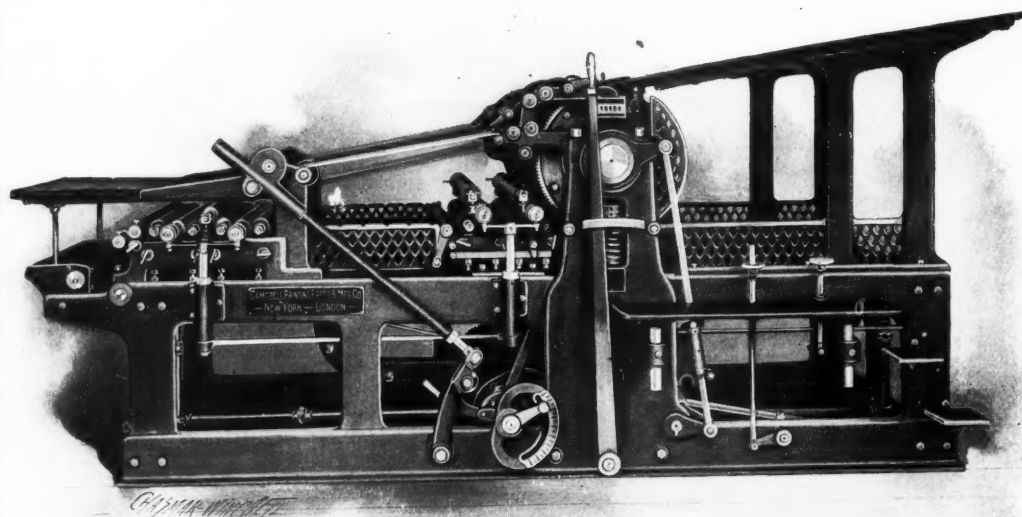
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## **Quality is Money**

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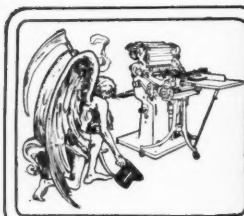
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334 Dearborn Street, CHICAGO

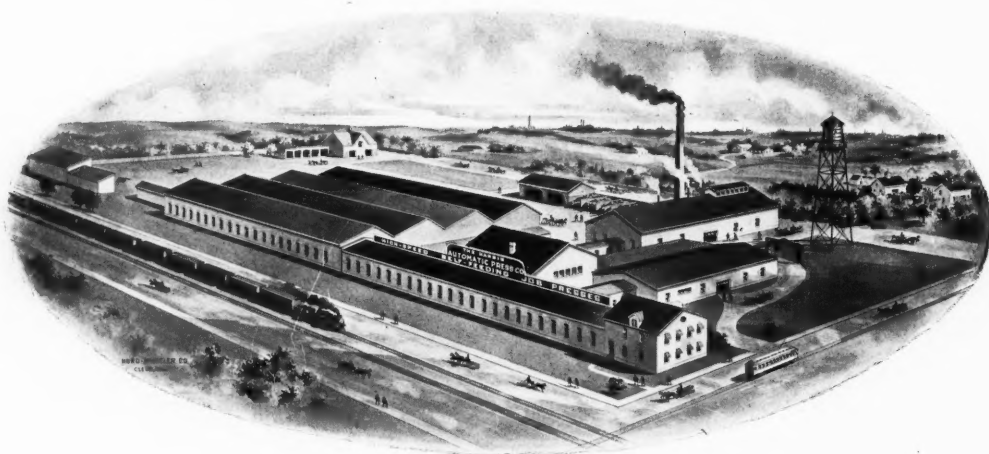
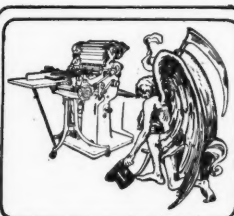
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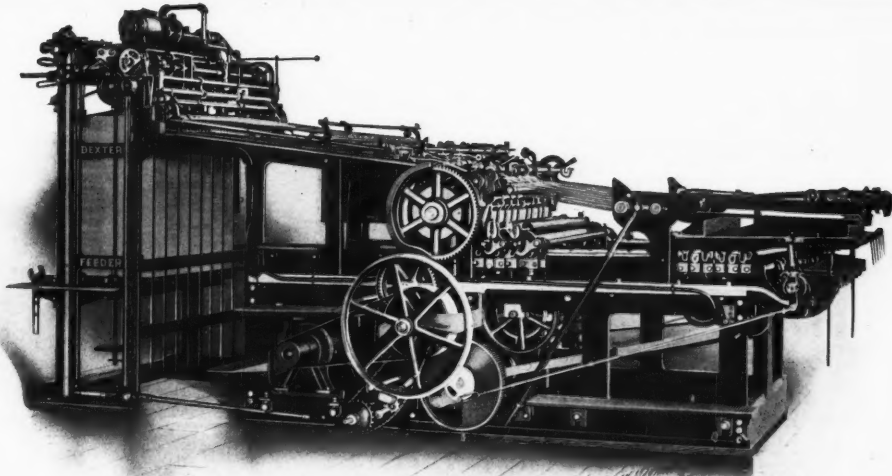
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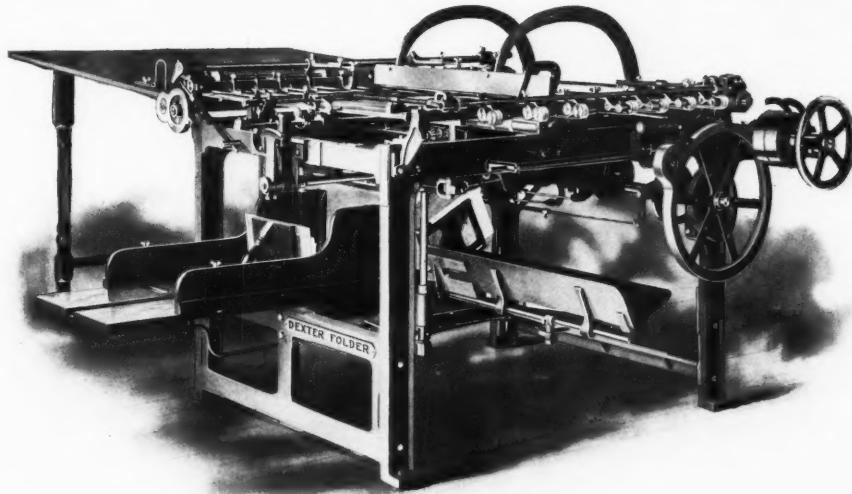


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TO ALL TO WHOM THESE PRESENTS SHALL COME:

Whereas James William Quel,  
of Philadelphia, Pennsylvania,

HAVE PRESENTED TO THE Commissioner of Patents A PETITION PRAYING  
FOR THE GRANT OF LETTERS PATENT FOR AN ALLEGED NEW AND USEFUL IMPROVEMENT IN

*Thesaurus Dictionaries,*

A DESCRIPTION OF WHICH INVENTION IS CONTAINED IN THE SPECIFICATION OF WHICH  
A COPY IS HEREUNTO ANNEXED AND MADE A PART HEREOF, AND HAVE COMPLIED WITH  
THE VARIOUS REQUIREMENTS OF LAW IN SUCH CASES MADE AND PROVIDED, AND

Whereas UPON DUE EXAMINATION MADE THE SAID CLAIMANT *is* ADJUDGED  
TO BE JUSTLY ENTITLED TO A PATENT UNDER THE LAW.

NOW THEREFORE THESE Letters Patent ARE TO GRANT UNTO THE SAID

*James William Quel, his* HEIRS OR ASSIGNS  
FOR THE TERM OF SEVENTEEN YEARS FROM THE *thirty-first* DAY OF  
*March* ONE THOUSAND NINE HUNDRED AND *three*

THE EXCLUSIVE RIGHT TO MAKE, USE AND VEND THE SAID INVENTION THROUGHOUT THE  
UNITED STATES AND THE TERRITORIES THEREOF.



In testimony whereof I have hereunto set my  
hand, and caused the seal of the Patent Office  
to be affixed at the City of Washington  
this *thirty-first* day of *March*  
in the year of our Lord one thousand nine  
hundred and *three* and of the  
Independence of the United States of America  
the one hundred and *twenty-seventh*.

*G. J. Allen*  
Commissioner of Patents

## DIATONIC.

## 280 DIFFERENTIATION—INDISCRIMINATION.

**di''-a-ton'-ic.** Designating the regular tones of a key in music. MELODY-DISSONANCE.  
**di'-a-tribe.** An abusive discourse. APPROVAL-DISAPPROVAL.  
**dib'-ble.** A gardener's pointed tool. DOMESTICATION-AGRICULTURE, PERFORATOR-STOPPER.  
**di-cac'-i-ty.** Sauciness. PRESUMPTION-OBSEQUIOUSNESS.  
**dice.** Marked cubes used in gaming. PURPOSE-LUCK; on the dice, POSSIBILITY-IMPOSSIBILITY.  
**di'-cer.** One who plays dice. PURPOSE-LUCK; false as **dicer's oaths**, TRUTHFULNESS-FABRICATION.  
**di-chot'-o-mize.** To cut in two. DOUBLING-HALVING.  
**di-chot'-o-my.** A cutting into two parts. ANGULARITY, DOUBLING-HALVING.  
**di'-chro-ism.** The property of exhibiting different colors when seen in different directions. VARIEGATION.  
**dichtung und wahrheit** [G.] (di'h'-tung unt var'-hait). Fiction and fact. POETRY-PROSE, TRUTHFULNESS-FALSEHOOD.  
**dic'-tate.** To declare with authority. ADVICE, MOTIVE-CAPRICE, ORDER, PRESUMPTION-OBSEQUIOUSNESS, RULE-LICENSE, WRITING-PRINTING.  
**dic-ta'-tion.** The act of dictating. ORDER, RULE-LICENSE.  
**dic-ta'-tor.** One who dictates. CHIEF-UNDERLING, TYRANNY-ANARCHY.  
**dic'-ta-to'-ri-al.** Disposed to dictate. PRESUMPTION-OBSEQUIOUSNESS.  
**dic-ta'-tor-ship.** The office of a dictator. HARSHNESS-MILDNESS, RULE-LICENSE, TYRANNY-ANARCHY.  
**dic'-tion.** The choice and use of words. STYLE.  
**dic'-tion-a-ry.** A book containing words arranged in a stated order. INTERPRETATION-MISINTERPRETATION, WORD-NEOLOGY.  
**dic'-tum.** A positive utterance. ADAGE-NONSENSE, ASSERTION-DENIAL, ORDER.  
**dictum ac factum** [L.] (dic'-tum ac fac'-tum). No sooner said than done. ACTIVITY-INDOLENCE.  
**dictum de dicto** [L.] (dic'-tum di dic'-to). Hearsay report. EVIDENCE-COUNTEREVIDENCE.  
**dictum quod non dictum sit prius, nullum est jam** [L.] (dic'-tum quod non dic'-tum sit prai'-us, nu'-lum est jam). Nothing is said nowadays that has not been said before. NOVELTY-ANTIQUITY, RECURRENCE.  
**di-dac'-tic.** Pertaining to teaching. EDUCATION-MIS-TEACHING.  
**did'-der.** To shiver. HEAT-COLD.  
**did'-dle.** To outwit. TRUTHFULNESS-FRAUD.  
**Did'-dler, Jer'-e-my.** A character in James Kenney's play, entitled *Raising the Wind*. A term applied to a swindler. ROBBER.  
**di-duc'-tion.** A separation. UNION-DISUNION.  
**die.** To pass from life; to mold with a die. BEGINNING-END, BETTERMENT-DETERIORATION, COPY-MODEL, ENGRAVING, ENTITY-NONENTITY, LIFE-DEATH; **die a violent death**, LIFE-KILLING; **die and make no sign**, REPENTANCE-OBDDURACY; **die away**, DISCONTINUANCE-CONTINUANCE, INCREASE-DECREASE; **die for**, DESIRE-DISTASTE; **die from the**

**memory**, REMEMBRANCE-FORGETFULNESS; **die game**, REPENTANCE-OBDDURACY; **die hard**, BIGOTRY-APOSTASY, REPRISAL-RESISTANCE; **die in harness**, DISCONTINUANCE-CONTINUANCE, PERSISTENCE-WHIM; **die in one's shoes**, RECOMPENSE-PUNITION; **die in the last ditch**, PERSISTENCE-WHIM; **die of a rose in aromatic pain**, SENSITIVENESS-APATHY; **die out**, ENTITY-NON-ENTITY; **die with ennui**, ENTERTAINMENT-WEARI-NESS; **die with laughter**, JUBILATION-LAMENTATION; **hazard of the die**, PURPOSE-LUCK; **never say die**, PERSISTENCE-WHIM; **not willingly let die**, CONSERVATION; **the die is cast**, CERTAINTY-DOUBT, VOLITION-OBLIGATION.

**dies faustus** [L.] (dai'-iz faus'-tus). Lucky day. SUCCESS-FAILURE.  
**dies infaustus** [L.] (dai'-iz in-faus'-tus). Unlucky day. SUCCESS-FAILURE.  
**dies iræ, dies illa** [L.] (dai'-iz ai'-ri, dai'-iz il'-la). Day of wrath, that day; the first words of a Latin hymn on the Day of Judgment. HEAVEN-HELL, PARDON, VINDICTIVENESS.  
**dies non** [L.] (dai'-iz non). Abbreviation of *dies non juridicus*, a non-judicial day; a legal holiday. DURATION-NEVERNESS, TOIL-RELAXATION.  
**di'-et.** Food; a legislative assembly. COUNCIL, NUTRIMENT-EXCRETION; **spare diet**, FASTING-GLUTTONY.  
**di'-et-a-ry.** A system of diet. NUTRIMENT-EXCRETION, REMEDY-BANE.  
**di''-e-tet'-ic.** Of diet. NUTRIMENT-EXCRETION.  
**di''-e-tet'-ics.** The science of diet. REMEDY-BANE.  
**dieu avec nous** [F.] (di-u' a-vec' nu). God with us. DIVINITY, PRESENCE-ABSENCE.  
**dieu défend le droit** [F.] (di-u' dê-fan' le drwa). God defend the right. ATTACK-DEFENSE, RIGHT-WRONG.  
**dieu est ma fiance, en** [F.] (di-u' ê ma fi-an's', an'). In God is my trust. DIVINITY, SANGUINENESS-HOPELESSNESS.  
**dieu et mon droit** [F.] (di-u' ê mon drwa). God and my right. DIVINITY, RIGHT-WRONG.  
**dieu vous garde** [F.] (di-u' vu gard). God guard you. DIVINITY, PETITION-EXPOSTULATION, SECURITY-INSECURITY.  
**diff'-fer.** To be unlike. VARIANCE-ACCORD, VARIATION; **differ in opinion**, ASSENT-DISSENT; **differ toto calo**, ASSENT-DISSENT, LIKENESS-UNLIKENESS, SAMENESS-CONTRAST, VARIATION.  
**diff'-fer-ence.** The quality of being unlike. EQUALITY-INEQUALITY, LIKENESS-UNLIKENESS, NUMBER, VARIANCE-ACCORD, VARIATION; **difference engine**, NUMBERING; **perception of difference**, DIFFERENTIATION-INDISCRIMINATION; **split the difference**, COMPOSITION.  
**diff'-fer-ent.** Not the same. SYNONYM-ANTONYM, UNIFORMITY-MULTIFORMITY, VARIATION; **different time**, TIME.  
**diff'-fer-en'-tial.** Pertaining to differentials. NUMBER; **differential calculus**, NUMBERING.  
**diff'-fer-en'-ti-a-tion.** Act of noting specific differences in things. DIFFERENTIATION-INDISCRIMINATION.  
**diff'-fer-ent-ly.** Not the same way. VARIATION.

## DIFFERENTIATION—INDISCRIMINATION.

**Appreciation of difference.** The power of clearly understanding the various shades of meaning.  
**Critique.** A careful and thorough analysis; critical examination.  
**Diagnosis.** An accurate examination of facts; determining nature of disease from symptoms.  
**Differentiation.** The act of noting specific differences in things.  
**Diorism.** A thorough distinction; logical difference.  
**Discernment.** The capability of forming true judgments. See SAGACITY.  
**Discrimination.** The power to discern accurately; careful scrutiny.  
**Distinction.** Noting differences critically.  
**Estimation.** See MENSURATION.

**Indiscrimination.** Lacking the power of discernment or judgment.  
**Indistinction.** Want of distinction; indefiniteness; confusion.  
**Indistinctness.** The quality of vagueness; lacking clearness.  
**Uncertainty.** See CERTAINTY-DOUBT.

## INDISCRIMINATION—Verbs.

**Confound.** To mingle; pour together.  
**Confuse.** To confound; intermingle.  
**Not discriminate.** See DISCRIMINATION.  
**Overlook a distinction.** See CAREFULNESS-CARELESSNESS.



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We have the entire dictionary, numbering 1189 pages and amounting to seven tons of metal, standing in type, and by the first of October of this year the publishers will place in our hands revised copy in order that corrections and additions may be made for a second edition, thus saving them the enormous expense of resetting the entire work.

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Hamilton Autographic Register Co., Hamilton, O.  
White & Wyckoff, - - - - - Holyoke, Mass.  
Report Publishing Co., - - - Lebanon, Pa.  
M. P. McCoy, - - - - - London, Eng.  
P. Arellano, - - - - - Mexico City, Mexico.  
Graham Engraving Co., - - - Providence, R. I.  
Danbury Medical Printing Co., Danbury, Conn.  
State Journal Printing Co., - - Madison, Wis.  
Hunter-Woodruff Ptg. Co., - - Lincoln, Neb.  
Edward Stern & Co., - - - Philadelphia, Pa.  
General Electric Co., - - - Schenectady, N. Y.  
Fred. Wagner, - - - - - Stockholm, Sweden.  
J. I. Hershberger, - - - - Harrisburg, Pa.  
Wagner & Co., - - - - - Scranton, Pa.  
The Dorman Litho. Co., - - - New Haven, Conn.  
S. E. Cassino, - - - - - Salem, Mass.  
Deseret News Co., - - - - Salt Lake City, Utah.  
O. B. Wood, - - - - - Worcester, Mass.  
Osboldstone & Attkins, - Melbourne, Australia.  
A. Ostwald & Co., - - - - Bremen, Germany.  
D. G. Vianini & Co., - - - - Milan, Italy.

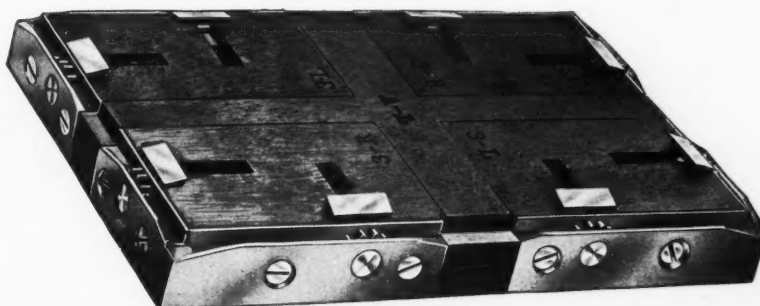


EXTENSION BLOCK WITH DIFFERENT EXTENSIONS.

DIMENSIONS.	Block without Extensions	With Cross A	With Cross B	With Cross C
Outside dimensions of Blocks	4 x 6	4½ x 6½	5½ x 7½	6 x 9
Largest Plate, including Bevel	3½ x 5½	3½ x 6½	4½ x 7½	5½ x 8½
Smallest Plate, including Bevel	2½ x 4½	3½ x 5½	3½ x 6½	4½ x 7½

Special Size Crosses made to order.

16 EXTENSION Blocks (without Crosses) . . . . . Iron \$96.00 Mahogany \$48.00  
BUY THE CROSSES AS YOU NEED THEM



REGISTER BLOCK WITH DIFFERENT EXTENSIONS.

DIMENSIONS.	Block Without Extensions	With Cross A	With Cross B	With Cross C
Outside Dimensions of Blocks	4 x 6	4½ x 6½	5½ x 7½	6 x 9
Largest Plate, including Bevel	3½ x 5½	3½ x 6½	4½ x 7½	5½ x 8½
Smallest Plate, including Bevel	1½ x 3½	2½ x 4½	2½ x 5½	3½ x 6½

16 REGISTER Blocks (without Crosses) . . . . . Iron \$96.00 Mahogany \$52.00



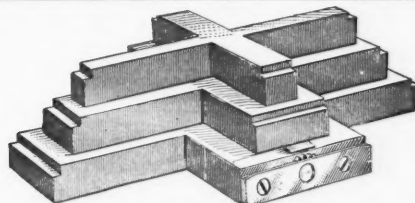
COMPLETE SET OF 32 BLOCKS IN CABINET  
WITH EXTENSIONS

## EXTENSION CROSSES.

	Iron	Mahogany
16 Cross A	\$20.00	\$8.80
16 Cross B	24.00	9.60
16 Cross C	28.00	10.40
Parallel Strips for 16 Blocks	20.00	8.80

Cabinet for 16 Blocks, \$10.00; for 32 Blocks, \$15.00.

NET PRICES QUOTED ON COMPLETE OR BROKEN SETS.

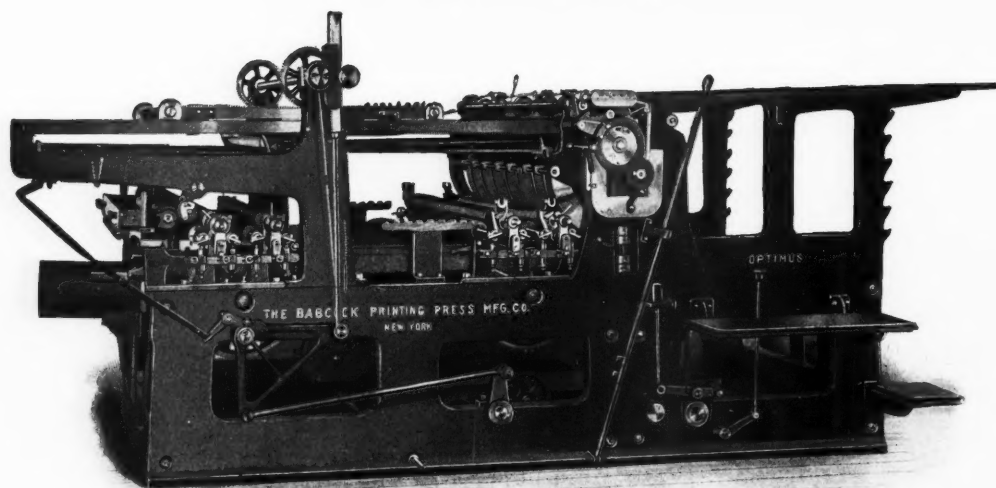


All CROSSES work with both REGISTER and EXTENSION Blocks.

**A. D. FARMER & SON**  
**TYPE FOUNDING CO.**

189 Fifth Avenue,  
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63 & 65 Beekman St.  
NEW YORK



THE HEAVIEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THOSE OF ALL OTHER PRESSES.

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 New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO  
 Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis;  
 Southern Printers Supply Co., Washington; The Texas Printers Supply Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of  
 Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

# THE OPTIMUS THE OPTIMUS

After eight years of use in a pressroom where the work runs heavy, a customer writes the following unsolicited letter:

"Yesterday Mr. Hayes took down our old No. 8 Optimus before installing our No. 11. As a matter of curiosity I carefully examined the bearings; and not only myself, but others join in extending you praise for the quality of material furnished for these machines. Take even the small shaft holding the intermediate gear: there is not the slightest trace of wear on that, although this press has been running eight years. The cylinder boxes did not have a single scratch on them. They were perfect.

"I merely write you this little information to show my further appreciation of the Babcock Optimus; and as the new one coming in, as you are aware, is the sixth one that I have purchased, it still makes me think that we have The Best, as its name implies."

The strength and durability of a machine depend upon its design, the quality of its material, and the way it is constructed. The Optimus is built to run for years without appreciable wear or loss of register. It is mechanically correct.

SET IN BARNHART BROS. & SPINDLER'S TALISMAN

**From CHARLES ENEU  
JOHNSON & COMPANY**

PHILADELPHIA, Aug. 9, 1902.

Referring to yours of the 6th inst., we find the Peerless Black fully maintaining the superior quality that has characterized it over other carbon blacks.

**From FRED. H. LEVEY  
COMPANY**

NEW YORK, April 11, 1898.

Referring to our conversation, we certainly expect to renew our contract with you for "Peerless Black." We shall continue to use "Peerless" in our half-tone and letterpress inks, as we consider it superior to any other black, especially for fine half-tone work.

**From B. WINSTONE  
& SONS, Ltd.**

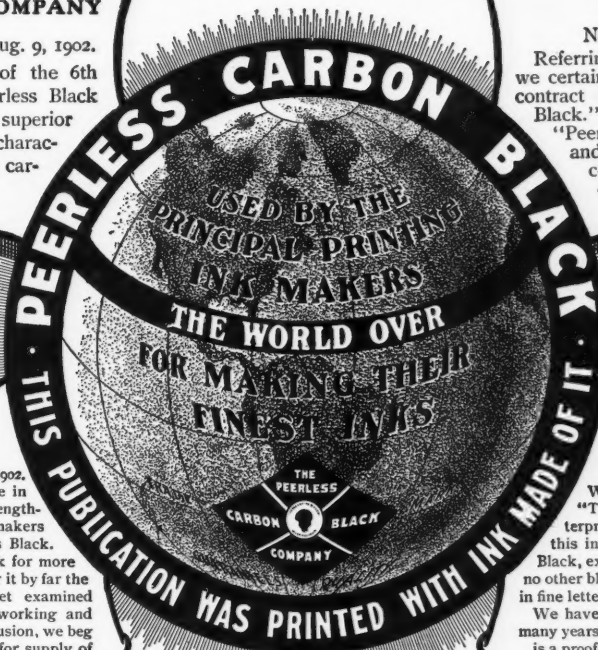
LONDON, Oct. 17, 1902.

It affords us much pleasure in adding our name to the ever-lengthening list of printing ink makers who speak well of Peerless Black. We have used Peerless Black for more than ten years and consider it by far the most superior we have yet examined for density, luster, smooth working and general excellence. In conclusion, we beg to enclose herewith contract for supply of Peerless Black for 1903.

**From JAENECKE BROS.  
& FR. SCHNEEMANN**

NEW YORK, March 3, 1898.

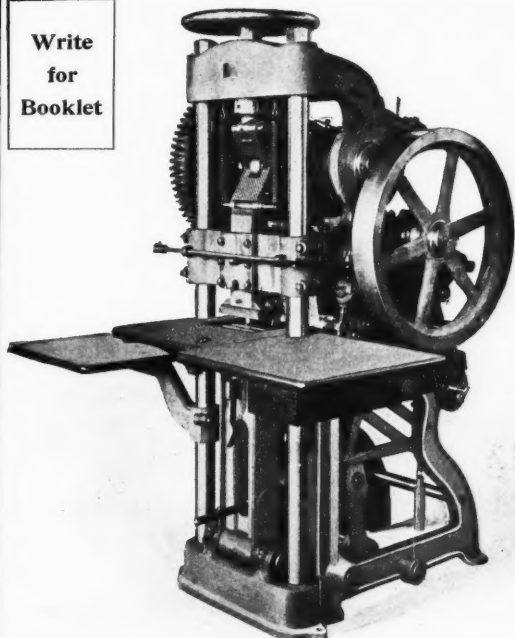
We supply the black ink used by "The Inland Printer" for their letterpress and half-tone work, and this ink is made with your Peerless Black, experience having taught us that no other black will give so good a result in fine letterpress and half-tone inks. We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a black of exceptional merit.



**BINNEY & SMITH COMPANY  
SOLE AGENTS**

(FOR THE PEERLESS CARBON BLACK CO., PITTSBURGH, PA.)  
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Booklet



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Is in the Lead To-day?

BECAUSE it is able to produce the greatest output at the least cost for production.

WOULD YOU LIKE TO KNOW on what ground we make this statement?

EXPERIENCE—Those who have used other makes with ours say ours is SUPERIOR. Those who have used our presses for several years buy duplicate machines.

BUY one press and more will follow.

**C. R. CARVER CO.**

SUCCESSORS TO

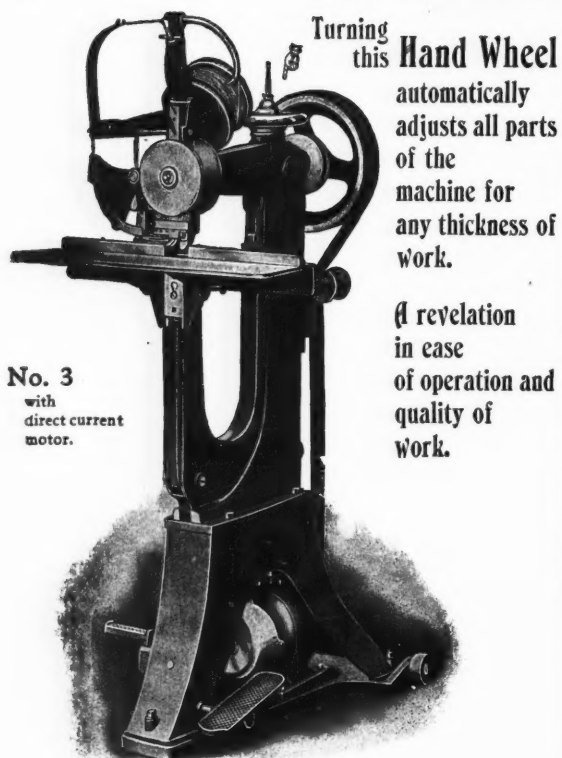
**The Carver & Swift Stamping Press & Mfg. Co.**

N. E. Cor. 15th St. and Lehigh Avenue  
PHILADELPHIA, PA.

MILLER & RICHARD, Canadian Agents,  
7 Jordan Street, TORONTO, CAN.







No. 3  
with  
direct current  
motor.

Turning this Hand Wheel automatically adjusts all parts of the machine for any thickness of work.

A revelation in ease of operation and quality of work.

**BOSTON WIRE STITCHER CO.**  
No. 170 SUMMER STREET, BOSTON

Business Established 1867.



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**Rogers & Company**

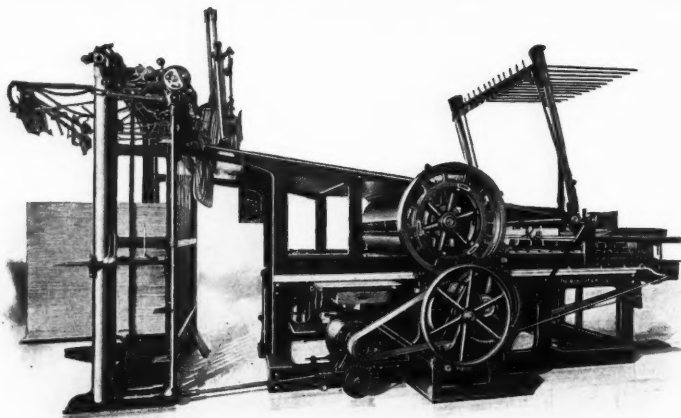
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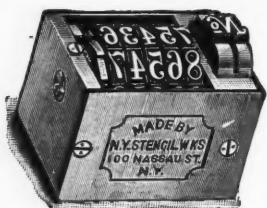
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Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat



Patented March 27, 1900.

Size, 1 1/4 x 3/4 inch. Type High.

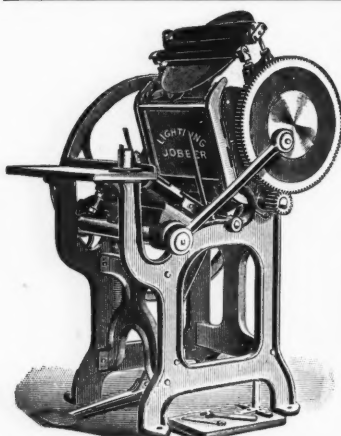
Made entirely from Steel and fully automatic.

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, and having a thorough knowledge of the other machines of this kind, have produced the APEX as the highest point in the art of making this class of goods, and the APEX in the hands of many users has proved to be the best, without exception. *References and prices on application.*

## New York Stencil Works

100 Nassau Street :: :: NEW YORK CITY



Lightning Jobber

# The Lightning Jobber

## The Best Low-Priced Job Press in the World

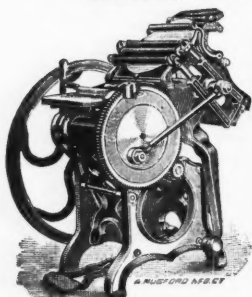
What a Recent Purchaser says of it:

CORBEN, ONT., June 2, 1902.

Gentlemen.—\*\*\* As to the press I have nothing but the highest praise for it. When we got lubricator worked thoroughly into all the moving parts it commenced to run like a sewing machine, and has run smoothly, easily and noiselessly every day. \*\*\* I find it meets every claim made for it. A couple of days since I put on an eighth-sheet with three wood lines in it. I was a little afraid at first of straining it, but put on the impression and it carried the form without the slightest creaking or jar. I have been considerably surprised at the speed at which it will run. I had thought that one thousand an hour with the treadle would be the maximum, but have turned out stationery at a speed of from 1,200 to 1,500 ever since I put it in. I never saw a Lightning Jobber till mine reached here. I wrote to some of its users whose testimonials are given in your pamphlet and received the very highest recommendations regarding the Lightning Jobber. It took a good many evenings to decide to purchase one, but I did, and now from all appearances, I will be everlastingly glad for my decision.

Yours sincerely, F. B. ELLIOTT.

Write for Circulars and Descriptive Matter.



Jones Gordon

## The Jones Gordon

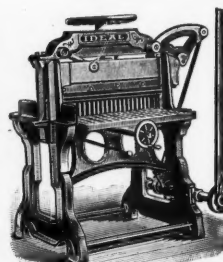
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HAS  
Distributing Ink Fountain,  
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Self-locking Chase Hook,  
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## The Ideal Paper Cutter

Has Time and Labor  
Saving Devices found on no  
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Ideal Cutter

(Successors to The John M. Jones Co.)

# The Jones Gordon Press Works, Palmyra, N. Y.







# ONE MILLION POUNDS OF INK

Will not be a circumstance to the amount of ink manufactured by our combined factories during the present year. And most of this will be the high grade job and cover inks for which we are becoming noted. With our increased capacity and improved manufacturing facilities comes better service

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ADOPTED BY THE  
LEADING PRINTERS OF  
THE WORLD

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Sole manu-  
facturers of **CROW BLACK**

AND OTHER HIGH-GRADE BLACK AND COLORED PRINTING INKS

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That some makers of job printing presses make more money from the sale of *parts* than from the profit on the presses sold. It strikes us that this is a peculiar business policy, and that the printer soon finds this out and buys a press that does not cost him all he makes on the press for repairs. Look at the construction of the PERFECTED PROUTY PRESS and see if you think we are among that class of press-makers. We can prove beyond question that it costs less to keep *ten* PERFECTED PROUTY PRESSES in repair than *one* of any other make. Does this appeal to your pockets?

***The BEST is Always the CHEAPEST in the End.***

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**Boston Printing Press Manufacturing Company**

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FOR SALE BY

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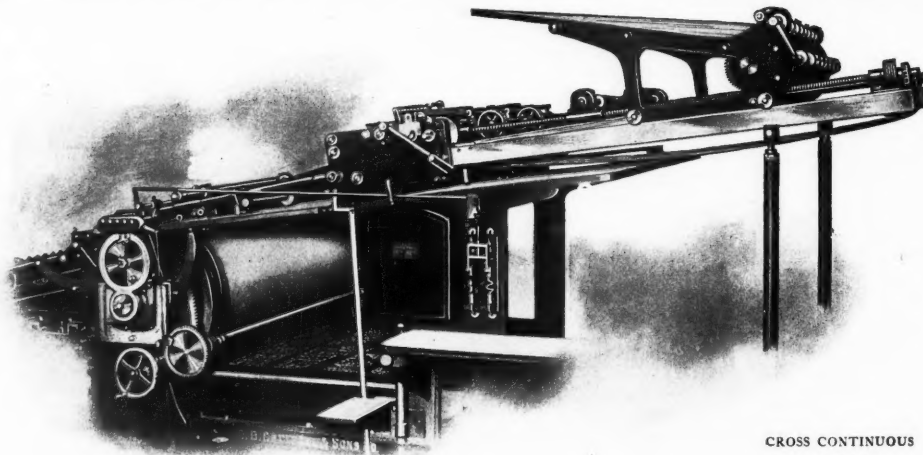
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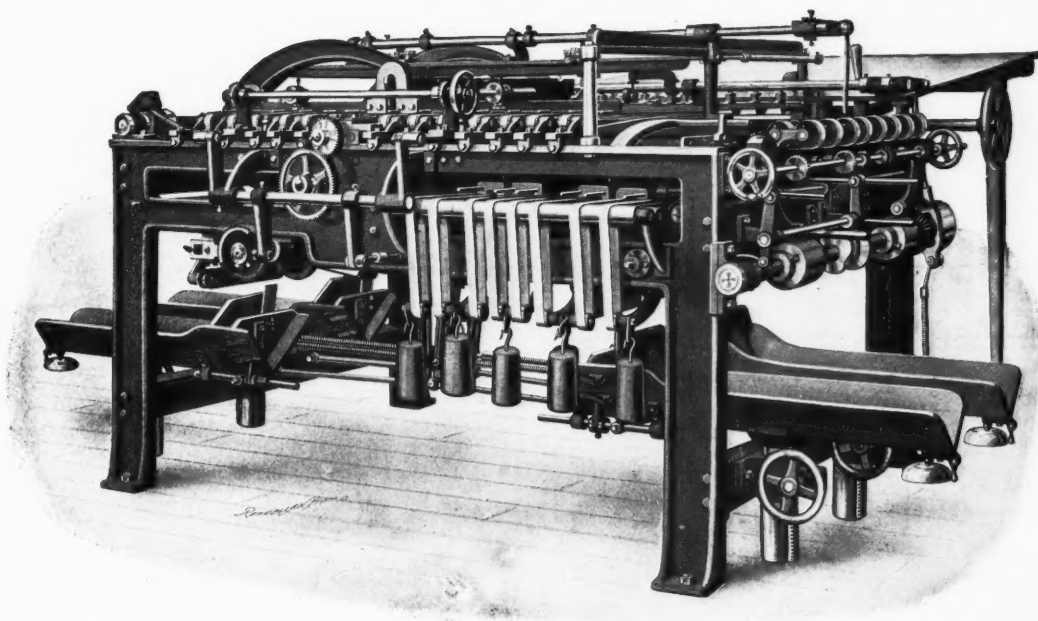
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Quadruple 16 Book Folder  
Double Thirty-two

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 Dated Chicago Dec 12  
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 Their sizes given are  
 Exact J.W. Septon mfg Co



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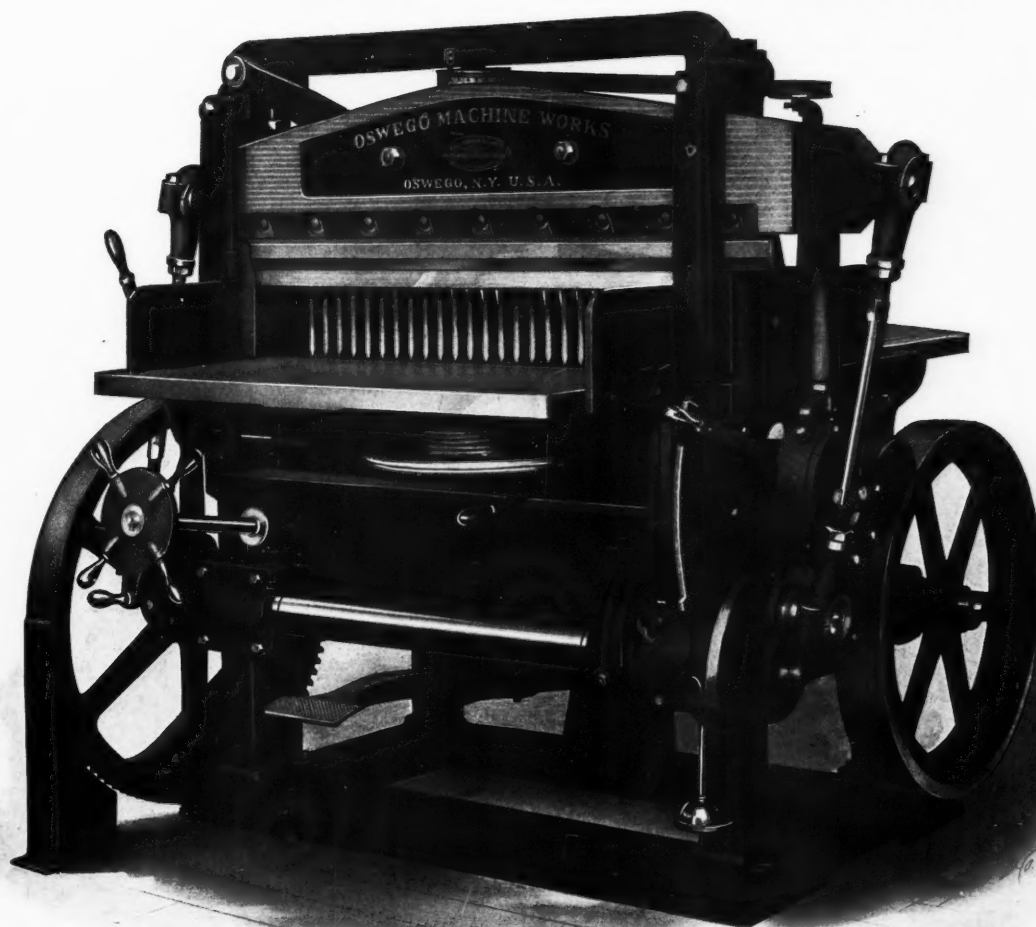
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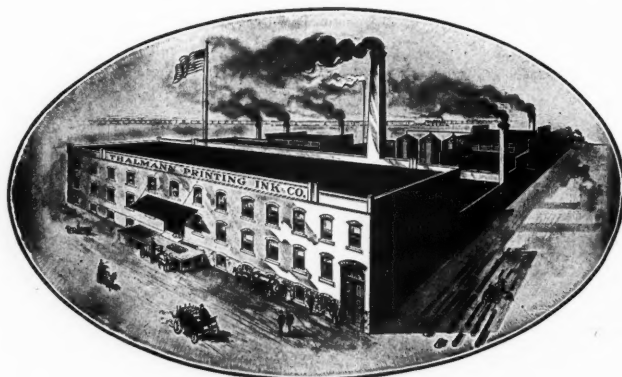
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**Presses Built in  
Two Sizes**

No. 1—Size of Die,  
3 x 5 inches

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S. D. Childs & Co., Chicago, 5 Machines.  
Phenix Engraving Company, Chicago.  
Western Bank Note Co., Chicago.  
Columbia Engraving Company, Boston.  
Samuel Ward Company, Boston.  
H. G. Alford Co., New York City, 3 Machines.  
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Bates & Nurse Co., Buffalo.  
Robert Gair, Brooklyn, New York.  
Bailey, Banks & Biddle Co., Philadelphia.  
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Heywood Mfg. Co., Minneapolis, Minn.  
H. F. Anderson Co., Kansas City, Mo.  
Clarke & Courts, Galveston, Tex., 2 Machines.  
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U. S. Envelope Co., Worcester, Mass., 3 Machines.  
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Makers of  
High-Grade *Printing Inks*

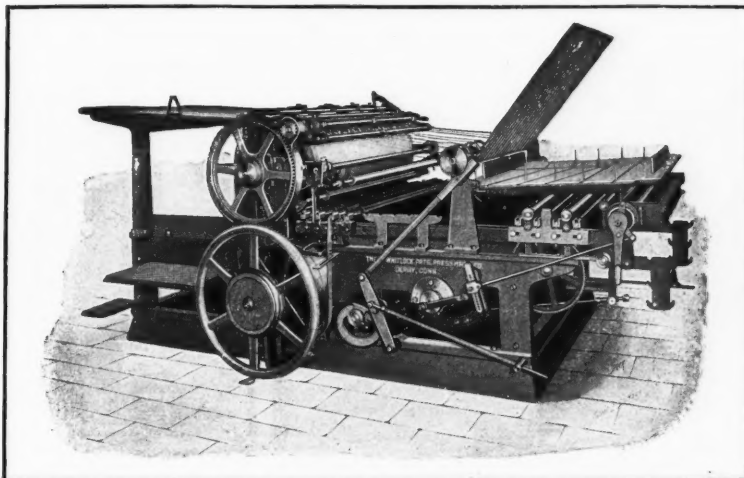
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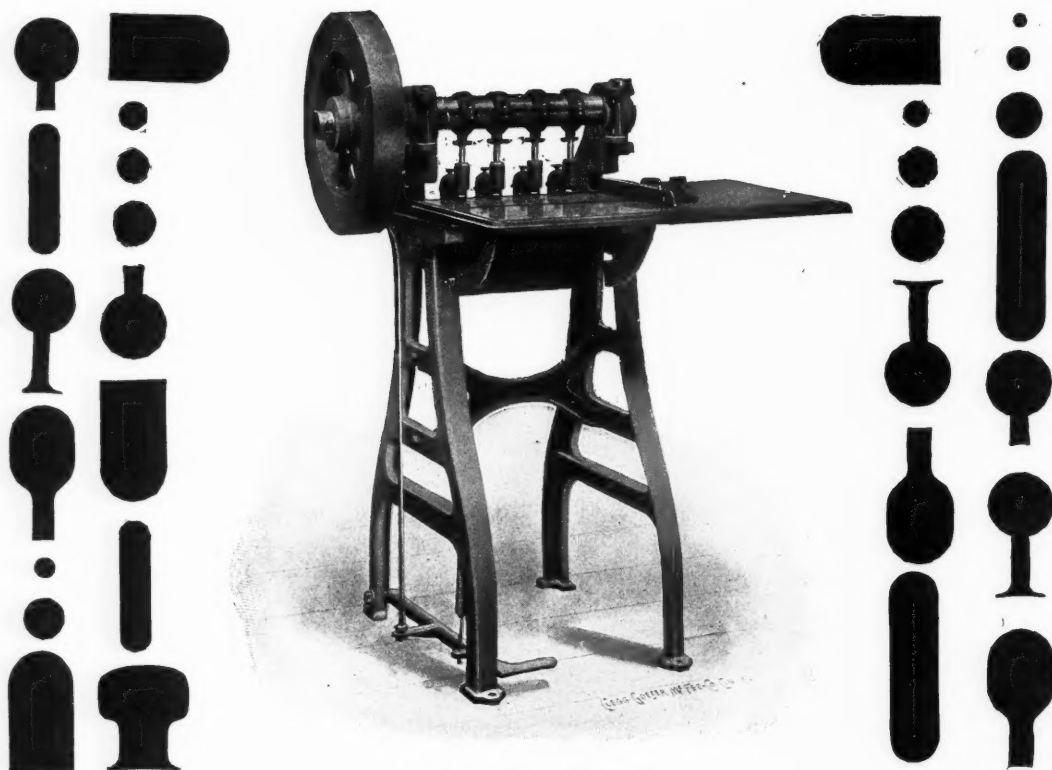
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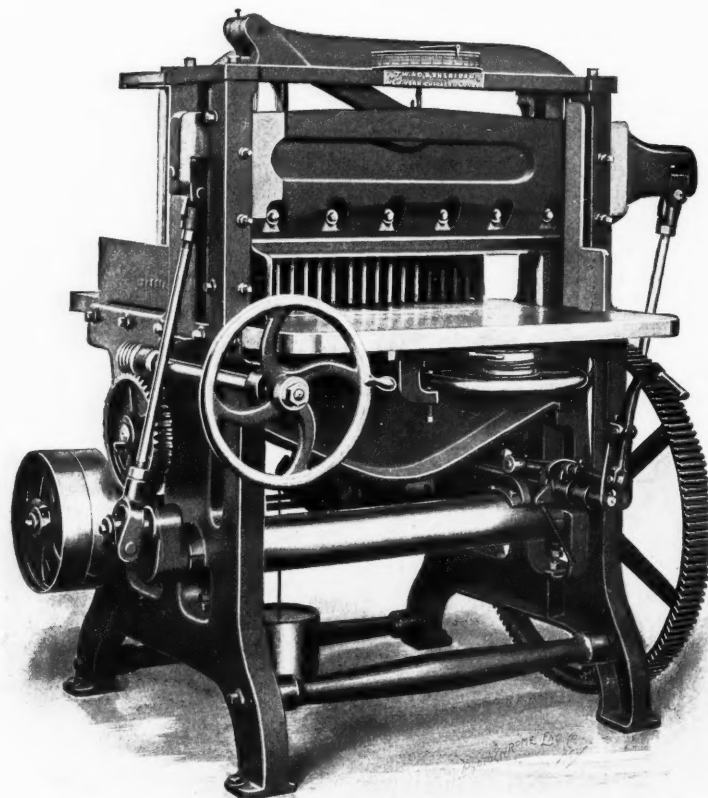
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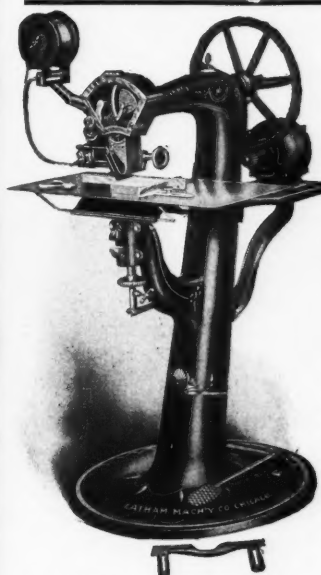
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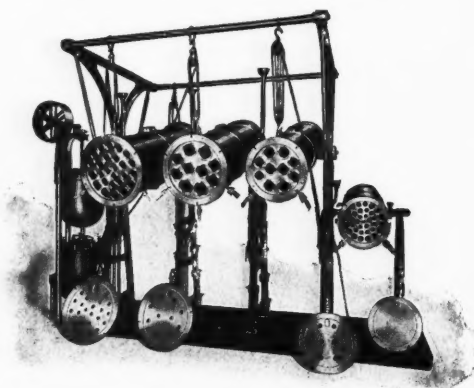


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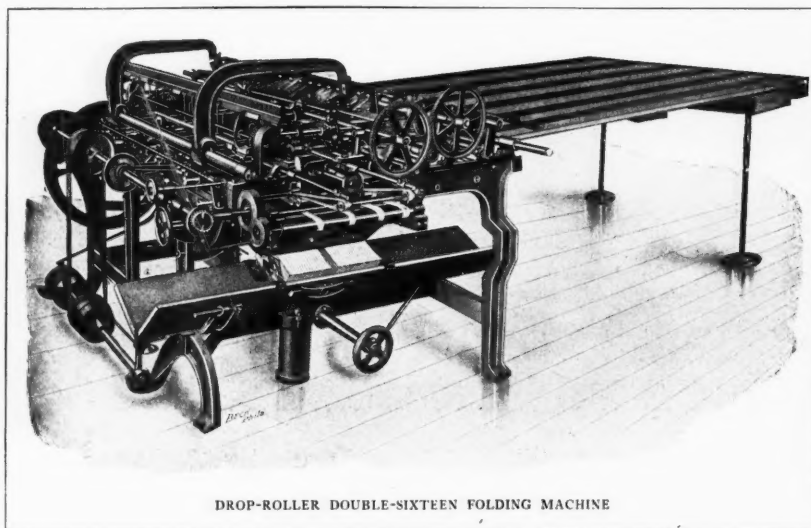
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## STUDY IN CHALK

Drawn by F. S. Manning

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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXII. No. 1.

CHICAGO, OCTOBER, 1903.

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SOME COMMERCIAL ASPECTS OF PHOTOGRAPHY.

NO. 1.—BY W. I. SCANDLIN.



As an adjunct to the printing-press and as a factor in the artistic, scientific, educational and commercial development of the world the importance of photography can hardly be overestimated. The most casual glance through the columns of the daily or weekly press, the monthly magazines, school histories and text-books, works of travel and of scientific research, show plainly how vast a scope it embraces, outside the important field of advertising.

When it is remembered that photography has been known to the world only a little more than sixty years, its advance may be looked upon as nothing short of wonderful. It is interesting, in this connection, to note that photography, in its beginning, was practically contemporary with telegraphy, and that while Professor Morse was working out his problems in electricity for the putting of distant points into communication by written message, Professor John William Draper was delving into the problems of photography.

Professor Morse and Professor Draper were both enthusiasts in the working out of their individual tasks, and each was heartily interested in the work of the other, their investigations being carried on side by side for a number of years. It is, therefore, of great interest to note how closely these two important applications of science, to the use of the world, have kept pace with each other from their start, how each has gone forward steadily, but slowly, without very noticeable bounds or jumps for many years, and how, within the last few years, both have taken on new phases of activity and have developed with astonishing rapidity along many lines.

As Marconi's discoveries in the field of telegraphy have vastly increased its usefulness within the past decade, so with the introduction of the Meisenbach process in the early eighties, a new field of usefulness has opened out before the progressive printer and

engraver, and as the half-tone process has become better known and more fully developed, its importance in the field of illustration has steadily increased. What may still be in store, it is not safe to conjecture, but with the recent advances in three-color printing from photographic bases, the vastness of this field is clearly indicated.

It is but a comparatively short time since illustration of all kinds was restricted to line-drawing, but the remarkable advance in the quality of half-tone plates and in the proficiency with which they are handled in all classes of printing establishments renders possible to-day the reproduction of almost any kind of picture that can be made by photography, and in a manner, to all intents and purposes, as good as in the photograph itself.

The progressive printer has found, and will continue to find, photography of tremendous assistance to him in increasing the scope of his work. By its aid he is enabled to influence many orders which, without it, would be impossible. It stands him in stead to keep as fully posted as he may in all matters pertaining to photography and its commercial development, at the same time that he posts himself on its practical application to his own printing-presses.

One thing to be borne prominently in mind and to be insisted upon in all cases, is the matter of good photographic copy being supplied the engraver from which to produce the half-tone plates. Time was when all kinds of work were accepted and when even the ubiquitous amateur was pressed into the service and made to contribute copy for this purpose. With the increasing use of half-tone work, however, a better understanding of its power and limitations is being established, and it has come to be realized that photographs for half-tone reproduction must be made by one who is specially fitted and equipped for this kind of work. Accordingly there has come to be established in all the larger cities and towns, a class of photographers



who make a specialty of photography for the printing-press. The work of these men stands in a class by itself, easily recognized by the quality of the finished print.

It is a mistake of the gravest kind for the printer to imagine that a photographic negative may be made by an amateur or inexperienced worker, that will produce results suitable for half-tone reproduction. The sooner this is known and accepted, the better it will be for all parties concerned.

The engraver or printer who is called upon to produce a catalogue should insist upon it that the photographs from which the plates are to be made are of the very best quality obtainable. If practicable, they should be made especially for the job by a professional commercial photographer.

The successful commercial photographer is and must be a man of expedients as well as of experience, and the work he will produce in a given time is often phenomenal. He goes about his task with an intuitive perception of its requirements, turning out negatives rich in detail, tone and color values, which, when finished, render themselves suited to the work of the engraver with the least possible amount of handwork. All that remains is to obliterate undesirable features or to vignette the edges of the print. Work of this kind, properly etched, interprets the photographic sentiment of the subject and enables the careful printer to render it with a feeling that is scarcely second to that of the photograph itself.

It is only from such negatives that the best results are possible, and the printer who takes this course will find his work so much more satisfactory to his customer and himself that he will soon insist upon this kind of copy. An important point will have been reached when printers generally take a determined stand of this kind, and insist upon the best photographs that can be made.

In many of the smaller cities and larger manufacturing towns, however, the commercial photographer is not in evidence, and the situation here becomes somewhat different. In such places the printer may, to advantage, ally himself with the most progressive studio photographer. In rare cases he may find an amateur with wide experience and a willingness to assist in working out his plan.

In either case, a full understanding of the requirements should be arrived at, and the photographer, whether professional or amateur, should be made to realize the importance of obtaining proficiency in the handling of photography commercially, if a successful business is to be developed in reproduction. Almost every subject requires peculiar treatment of its own, and to be successful, the photographer must be fully posted as to the best kind of negative required for the printer's use and how to obtain it. He should know the possibilities and limitations of flash-light photography; be prepared to make a successful negative in the dimmest corner of a dark boiler-room, or, under the still more impossible conditions, of bright daylight

streaming into an upper room, lighted by windows on three or four sides; the advantages of backed or non-halation plates should be perfectly familiar to him and he must know how and when to use his swing-back and rising-front. Familiarity with his lens will enable him at once to determine what sort of an instrument to use under varying conditions. A knowledge of how the mirror may be brought into service for the reflection of light on the object being photographed is also important. The kind of paper to use in printing, the depth and tone of the finished print, and a knowledge of all that goes to make a photograph suitable for reproduction must be part of his stock in trade.

If the efforts and energies of two progressive parties, one representing the camera and the other the printing-press, are combined on some such lines as these, the result must shortly be to create and develop a lot of new business that would otherwise lie dormant, and the profits of each should be materially increased. If the printer feels confidence in the ability of his photographer to do well his part of the work, he may confidently approach the manufacturer and urge upon him the importance of a booklet or catalogue. He may feel sure in most cases that it will pay him to spend some time and effort in working up an order on these lines. When obtained, it will pay enough profit to make a good thing both for himself and the photographer.

Poor photographs, however, will not make good catalogue illustrations — good ones will, and it is only the good ones that interest the progressive business man to-day.

In another article we shall present some practical suggestions for the photographer, to aid him in working out some of these commercial problems.

(To be continued.)



Photo by E. M. Keeting.

BOILING EGGS.

#### JAR FOR ART.

ARTIST — "No, I don't use models. I did these right out of my head."

PUBLISHER — "We don't use woodcuts." — *Chicago News.*

Written for THE INLAND PRINTER.

# COMPOSING MACHINES—PAST AND PRESENT.

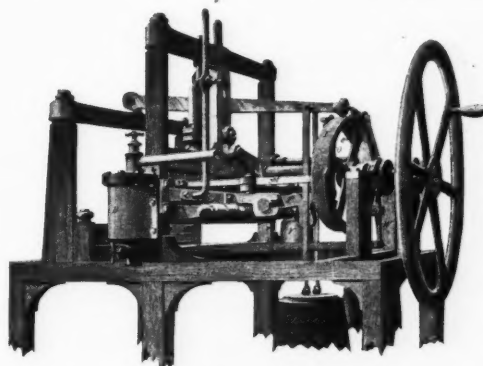
NO. XIII.—BY JOHN S. THOMPSON.

THAT individual-type setting machines have a strong hold on the printer's fancy is attested by the increasing number of these devices. Modern inventors are striving to overcome the necessity of using foundry product and justification by hand, and are directing their efforts to the production of a type-casting machine which will cast separate types at a rate of speed equal to the requirements of their composing machines.

The idea of supplying a composing machine with type cast especially for it is as old as the history of

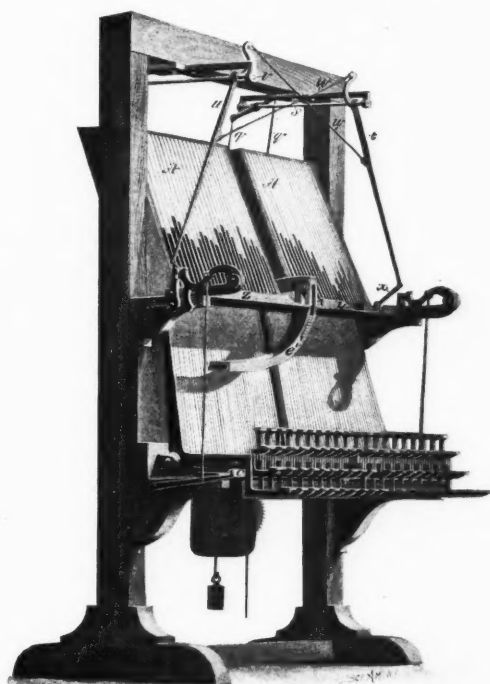
course, was unnecessary, new type being supplied as needed.

In 1897, F. A. Johnson, of Minneapolis, Minnesota, began a series of experiments with a special type-casting machine, and patented a composing apparatus



CHURCH'S TYPECASTER OF 1822.\*

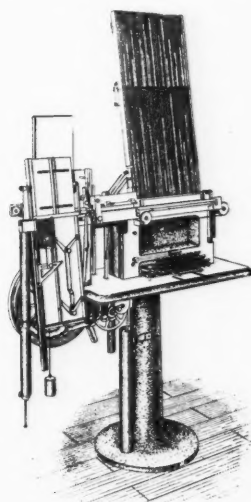
which he supplied with type made by the caster, the latter being an automatic device and made separate from the composing machine. In casting, a large number of each letter of the alphabet was made before switching to the next letter, the machine making all the letters and the points in regular rotation. The type, deposited in tubes, is placed in the upper portion of the composing machine and assembled by operating a keyboard. The operator, on completing a line, strikes a starting key and the line is automatically measured to determine what size spaces are necessary to replace the



CHURCH'S COMPOSING MACHINE OF 1822.\*

typesetting machinery. Dr. William Church, of Boston, Massachusetts, as early as 1822 patented in England a composing machine and a special caster to supply it with type. The caster was arranged to cast a number of type at each operation, the type being deposited in receptacles beneath the machine. The apparatus was driven by hand power. The channels containing the type were removed from the casting machine and placed in position in the composing machine, the operation of a keyboard ejecting the type from the channels on to a horizontal plate, where a pair of rocking arms swept it to the center, when it was thrust downward into a collecting tube and from thence removed and justified by hand. Distribution, of

\*Courtesy of *Scientific American*.



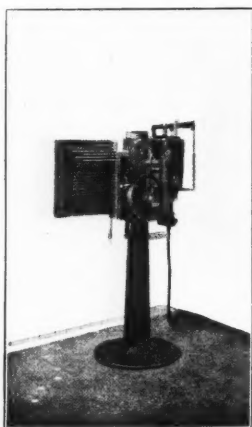
THE JOHNSON COMPOSING MACHINE.

temporary ones assembled between the words. The line then moves forward to receive these spaces, which are cut from metal strips stored in a small magazine, the temporary spaces being returned to their proper channel. Experiments were also conducted with a view to casting the size of justifying spaces necessary

for each line according to the indication of the measuring device, and Mr. Johnson has also patented a paper perforating machine for the casting of individual type. The Johnson Typesetter is not in actual use as yet, although possessing several admirable features.

A similar type setting and casting machine was invented by Ernst Wentscher, of Berlin, Germany, in 1886, but the patents have gone into the hands of the Johnson Typesetter Company.

Still another single-type casting machine which the future holds in store for the printing world is that



JOHNSON TYPECASTER.

patented recently by an English inventor, H. J. S. Gilbert-Stringer. This is an adaptation of either Monoline or Linotype machines to cast individual type, and is accomplished by assembling a line of matrices and spacers in the ordinary manner, but thereafter advancing each letter of the line to the mold, which adjusts itself according to the width of the matrix presented and casts a single type, the spacers, which had previously been driven upward to wedge the line to its full width, being in like manner presented to the mold while held in the position which would cause the proper space to be cast, the product of the machine being a justified line of single type. No attempt has been made to manufacture this machine.

A novel typesetting machine was invented by Lucien A. Brott, of Brooklyn, New York, in 1892. It was called the Composite Type Bar machine and is probably the most compact typesetting machine ever built. It occupies but eight square feet of floor space, weighs 250 pounds and is run by 1-10 horse-power. The machine is provided with a series of molds representing every letter in the alphabet. Metal is cast into these molds and the type deposited directly into the channels of the composing mechanism, keeping them always supplied. The type is made shorter than type-high to allow for the subsequent casting around the base of the line, and is withdrawn from the channels by the operation of the keyboard, short steel wedges are brought between the words, these lying at

right angles with the length of the type. When the line is completed it is justified by the wedges and lifted to the metal pot, where molten metal is cast upon the bottom of the type and between the words, forming a "composite type bar." This machine has not been placed in printing-offices as yet.

Several attempts have been made by inventors to produce printed matter without the aid of type or intervening processes. An example of this class of machines is the Sears Direct Printer, the invention of Charles Sears, of Cleveland, Ohio. The nucleus of his invention consists in so constructing a typewriter that the carriage steps at each stroke of the keys only the width of the letter printed, thus permitting typographic results with this special typewriter. The paper used is chemically prepared and the printed sheet is placed, face downward, upon a plate of aluminum or zinc, and the ink transferred to the metal plate. The plate is then treated so as to raise the characters on the surface of the plate, and is then ready to be printed from. Justification and correction of the lines printed by this method are possible by cutting and patching the paper after it leaves the typewriter.



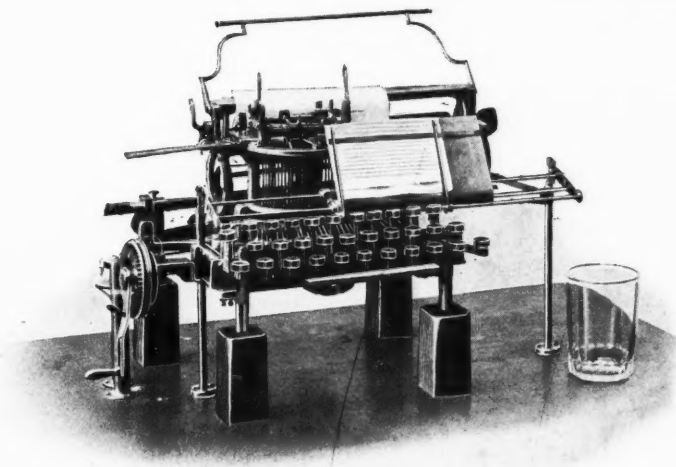
COMPOSITE TYPE BAR MACHINE.

Another machine of this class is called the Planograph, recently announced from Washington. It differs from the Sears apparatus in that the first step in the process consists in perforating a strip of paper on the lines followed by the Lanston machine. The perforated strip is then fed through a printing apparatus which prints the characters on chemicalized paper, the lines being properly justified by a system of computation as in machines of the Lanston and Goodson class. The third step consists in transferring the printed characters to the metal plate, which is then

printed from directly. Justification in this apparatus is satisfactorily accomplished, patching of the paper being necessary, however, in making corrections.

Neither of these inventions are on the market, but they are indicative of the original line of thought being pursued by modern inventors of typesetting machinery.

There are several other composing machines in process — some of the slug-casting variety, some using individual type, and still others making their own type as needed. Very few of the many machines



THE SEARS DIRECT PRINTER.

exploited in the past are actually on the market, the field being narrowed down to an intending purchaser to the several being actively advertised and marketed. In the individual-type machines the Simplex is the only one making sales, though the Empire is renewing activity. With the slug machines, the Linotype has a monopoly of the United States, which it shares with the Linotype Junior. The Monotype is the single representative of the type casting and setting machines. In Canada and Europe are found the Monoline and Rogers Typograph — slug machines. In price these machines range from \$3,600 for the latest form of Linotype to \$1,200 for the Monoline. Each machine is especially adapted for a certain variety of work, no one of them being everything the printer could desire. In the concluding article of this series the writer will endeavor to forecast what the future composing machine will be — what it needs must be to survive the twentieth century.

(To be continued.)

#### ART APPRECIATION.

Under a "sketchy little thing," exhibited by Jones, there hangs a printed card which bears the words:

"Do not touch with canes or umbrellas."

An appreciative small boy added the following postscript: "Take A Axe." — *San Francisco Star.*

Written for THE INLAND PRINTER.

#### A COURSE IN THE PRINCIPLES OF DESIGN.

NO. XVI. — BY E. A. BATCHELDER.

NATURE does not offer us a storehouse of ready-made designs. As design is the orderly expression of an idea, the best nature can do is to help us with suggestions. A thoughtful examination of the structure and development of shells, cones, insects, fishes, plant and animal life must make the serious student marvel at the orderliness of all things in nature, the disposition and arrangement of parts,

the inter-relation of lines and areas, the perfect balance for which nature strives. The hand of a master designer is everywhere in evidence. But no matter how orderly nature may be, even to the rigid severity of a crystal, or how shapely in line and mass, or how transiently beautiful in tone, it is not within the province of design to utilize these things without the play of human invention and imagination. We are workers in different materials and under different conditions from those governing nature, and any attempt to reproduce her forms in wood, clay, iron, on cloth, or on paper, is a mistaken effort on the part of the designer. A sketch of a beautiful flower may possess merit in itself, but it becomes stupidly monotonous when repeated

over a surface. An idea is lacking. But by starting with a general scheme in mind and by modifying the sketch, eliminating the accidental features, subordinating the unimportant things, thus making the whole conform to his idea, the designer may achieve something worth while.

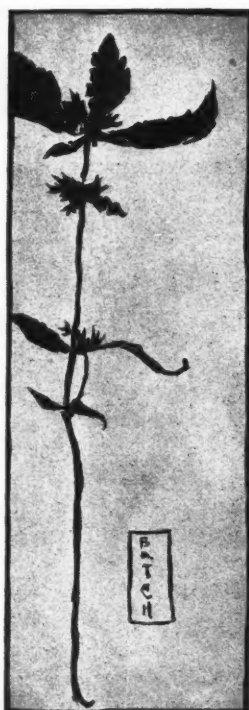
The average man, if his interest can be sufficiently aroused to examine the construction of a design, will ask: "What is it? A rose or a poppy?" seeking some familiar element of identification, and, failing to find it, the chances are even that his interest will cease. But the only questions one need ask are: "Is it orderly as regards lines and masses? Has it unity from the point of view of tones, measures, shapes?" Possessing these qualities it is entirely immaterial whether your work was "based on the poppy" or on the rose. Either of these flowers might start a train of ideas leading into line and mass arrangements in which the last vestige of identification becomes lost. It is merely necessary to keep in mind the truth, and it will bear repetition for the second or third time, that the closer your design does come to the rose, the more necessary it is that you adhere to the laws of growth found in that flower; but the more abstract your design becomes, the less essential it is that you conform to the characteristic features of the rose.

Let us illustrate the matter with a few sketches.



Plate CX shows a waif of a weed — name unknown — grows in the back yard. Perhaps one would not choose it as being particularly fertile in the way of suggestion; but it is often better discipline to make the best of things just at hand rather than wander afar in search of a motif. Let us do a little thinking with the pencil and see what may develop during the course of a few hours of persistent work. Of course, no rule of pro-

PLATE CX



cedure can be given, nor can we record a receipt for making designs, as would be possible for making doughnuts. In fact, if the same experiment were tried with this motif at some other time, it is quite probable that results entirely different in character might be obtained. But here are the results, such as they are, of the present effort; some acceptable, others uninteresting and less satisfactory.

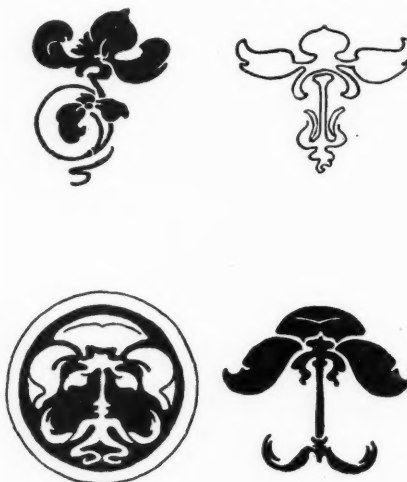
Let us take Plate CXI as typical of the others. First of all, if unity is desired, it becomes necessary to

PLATE CXI



seek an orderly construction of lines and masses. By feeling about with the pencil such lines may begin to appear. It may require changes; it certainly will require patience and possibly several fresh starts, for an idea on paper is worth a dozen ideas unrecorded. As the lines begin to cross or come into contact with one another, areas are formed. The measures and shape

PLATE CXII



of each of these areas must be carefully watched. Each area is a spot with a certain amount of attractive force. These attractive forces must be in relations of balance and harmony if the interest is to be properly distrib-

uted. Then having studied the spots as blacks and whites, the question of tone relations assumes importance.

And this is what is meant by *thinking* in tones, measures and shapes, quite a different process from "conventionalizing" a flower; a process in which the student often overlooks the principles of composition

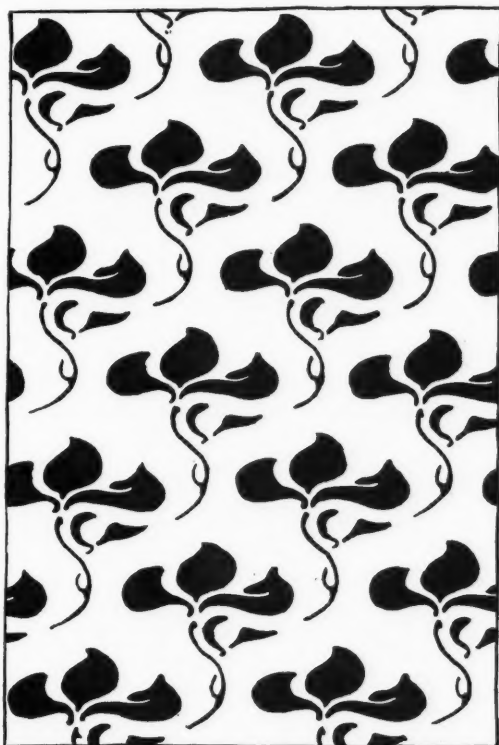
case in order that the unit may harmonize with the space to be filled. In the last example, Plate CXVIII, the unit readily adapted itself to its position without change.

The experiment might continue indefinitely; but it is enough to show something of the extensive field the designer may choose in his selection of a motif, from nature on the one hand to abstract lines and areas on the other.

Much still remains to be said on the subject of design. In fact, during the course of these articles little more than a few suggestions in the way of structural anatomy have been presented. It has seemed best to keep to the simplest possible demonstrations of fundamental principles, a subject that has received too little attention from would-be designers.

As a brief summary of the work, we may say that designs must be dependent for beauty upon the relation of tones, measures and shapes when considered as lines and as areas. The principles of design we recognize as three in number — rhythm, balance and harmony. Hence the problem that confronts the student of design is to bring tones, measures and shapes

PLATE CXIII.



in his attention to the truth of representation, fearful that he may lose the identity of the specimen with which he started.

In Plate CXII, another start is made, in a different way, and in Plates CXIII and CXIV an attempt is made to utilize two of the units thus gained in a development over a surface. In these surface repeats the adjustment of blacks and whites demanded various alterations in the units. To make a unit and merely repeat it over a surface would have been a stupid proceeding. In Plate CXIV we have gone back to purely abstract lines and areas; there is scarcely a suggestion here that would lead one to suspect a development from the little weed in Plate CX. It is entirely immaterial that there should be any apparent relation between the two. A design must stand or fall on its own merits.

In Plate CXV another idea finds expression — suggesting in its turn Plate CXVI.

In Plate CXVII several interpretations of the same idea are shown, changes being necessary in each

PLATE CXIV.



into relations of rhythm, balance and harmony. Each principle manifests itself in a variety of ways. Rhythm may appear as:

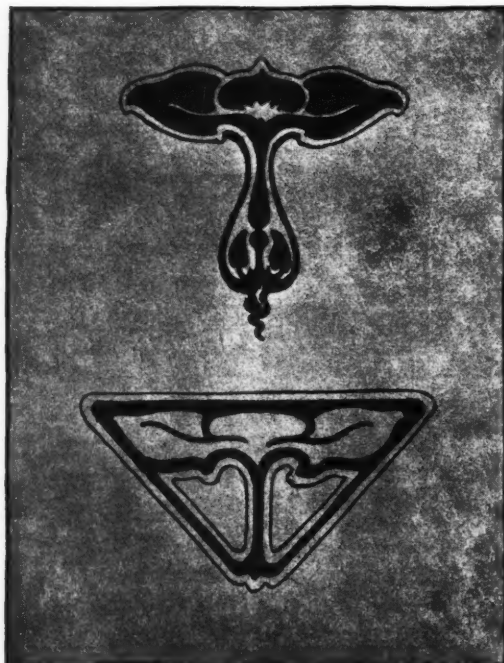
*Shape Rhythm*, in which the eye moves by means of the regular repetition of a unique shape or shapes; or by means of the inter-relation of lines and areas; or

by the regular repetition of these rhythmic lines and areas.

*Measure Rhythm*, in which the eye moves by the gradation, the regular increase or diminution of measures of length or breadth.

*Tone Rhythm*, or the gradation of tones, from light to dark or vice versa, or from color to color, or from intense colors to neutral colors.

PLATE CXV.



With a clear idea of these various types of movement the designer finds it possible to regulate the action or rhythm in his work, to lead the eye wherever he may choose, to concentrate the interest at one point or to distribute the interest as he may wish. But joint movement should always be associated with a feeling of repose or balance. Here, again, we may resort to several types of balance:

*Shape Balance*, where the lines or areas are opposed in approximate symmetry — the most obvious type of balance, because the opposition of equal attractions naturally holds the eye at the center of the composition.

*Measure Balance*, in which a careful adjustment of the various attractive forces must be made in order to secure the same sense of repose that is found in symmetry.

*Tone Balance*, or the selection and arrangement of contrasts in such way that each part of a design may keep its proper place without being unduly emphasized at the expense of other parts.

With all these qualities there still remains harmony, which in turn may appear as:

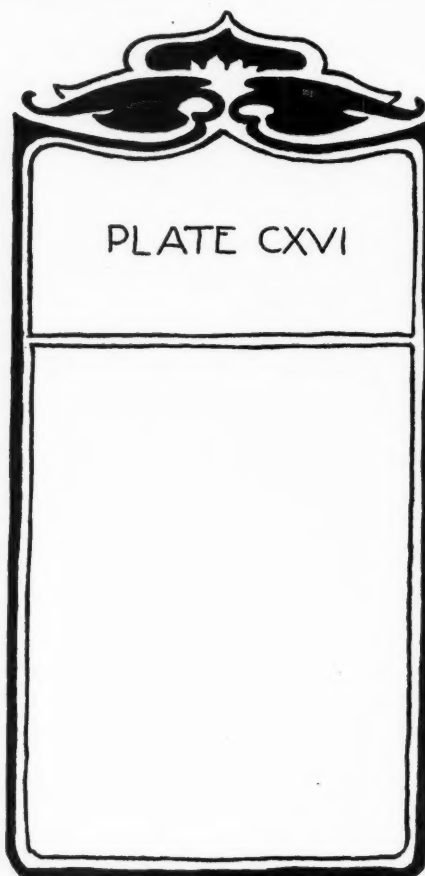
*Shape Harmony*, shapes that have some common

character in line or mass; or, given shapes unlike in character, their differences may be reconciled and brought into harmonious relations by means of rhythm and balance.

*Measure Harmony*, referring to measures in which there is some common unit of division; or, lacking harmony, large measures must be so cut or subdivided that they will hold their proper positions in the design.

*Tone Harmony*, in which closely related contrasts are chosen; or, lacking this effect, the contrasts must be so disposed as regards quantity and position that each will keep its proper place in the general scheme.

These are some of the important things to understand. If you would know something about designing and care to dig below the surface of the subject, it would be well, first of all, to concentrate attention upon these fundamental principles. Nothing worth while can be gained without conscientious study. But there will be little of interest here to the man whose only aim is to produce work just good enough to sell, to whom ideals, study, principles are things to be smiled at, who



is searching for novelties that will please and is in pursuit of every fitful fad and fashion that chances along.

Whatever you do, be an individual; think for yourself, express yourself, simply and directly. Do not be

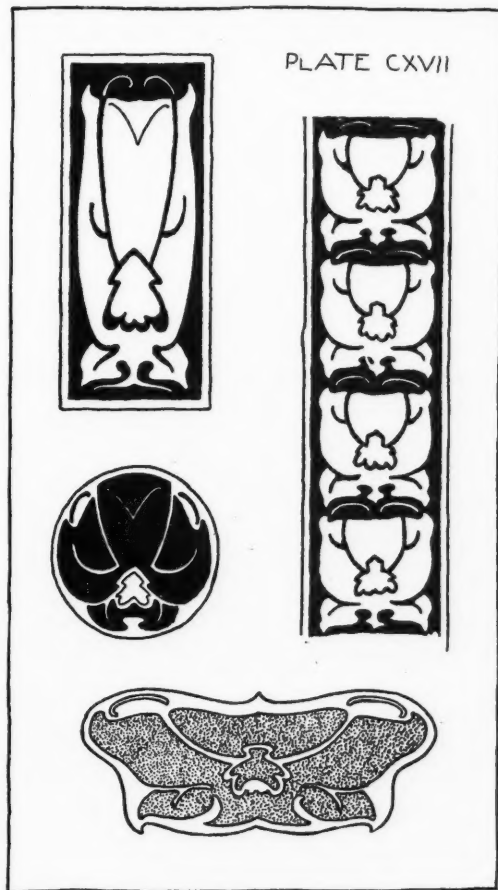


PLATE CXVII

a man of "tissue paper ideas." One can find merit in the clumsy expression of a good motif; one can even tolerate the cleverness of the man without a motif; but there must invariably come a feeling of disgust at sight of the work of the "tissue paper designer," the man who is incapable of thinking for himself, and who appropriates the work of others, passing it on as his own, with all the brazen effrontery of the thief who steals another's purse. Any observant person knows his work upon sight.

And, last of all, if you would make designing an art, rather than a trade, remember that there is no such thing as proficiency in art. The artist is always alive to the need of continued study and work.

(Concluded.)

#### THE LARK'S SHREWD GUESS.

Some young larks, whose nest was in a field of ripe corn, reported to their dear mother that the owner was calling on his friends and neighbors to come and reap for him. "We needn't bother," said the Mother Lark. Later on they reported that relatives were to be asked. "It's still all right," said the Mother Lark. But later they reported that the owner was going to wait no longer for neighbors or relatives, but would reap himself. Then said the Mother: "It's all U. P.; we must move. He'll put a stop to the larks in this office if he begins to do things a bit for himself." — *The Caxton Magazine*.

#### DEAL WITH THE MEN.

The success of the employers' organization should not be measured by the smallness of the wages paid to the men. Even if we consider only the financial aspect of it, we should take into consideration not the wages paid, but the proportion of the profits to the wages paid.

The printing trade requires intelligent workmen, and it is our interest to offer sufficient inducements in competition with other trades to attract and retain them. Their work educates them, and as a consequence their representatives are not to be identified with the thugs, the story of whose extortions has filled columns of the New York press.

One of them, you remember, demanded \$2,000 from a large iron manufacturer for the settlement of a strike—threatened to "lick" every officer of the company, and when the law was suggested, said: "You pay me—and the men go to work. I don't care a damn for your laws or your courts! I'm Blinks!" Blinks' method has made him a great man among his immediate associates; as for the contractors, well, Sherlock Holmes would have identified them by the calloused spots showing where their knees knocked together when they saw Blinks coming.

If we are strong enough to do justice and enforce respect, we can bring about an era of confidence, good feeling and mutual prosperity. We want to be in a position to meet the workmen just as we meet our partners and our office men. It should be possible to meet them in an open, friendly manner, and, at the same time, insure their respect, loyalty and obedience, which are necessary for our common success. We must have their heads and hearts working in accord with their hands.

I believe that we will have all the liberty in the government of our business that we are entitled to. No man, no body of men, and no nation, deserve liberty unless they work for it, cherish it and, if necessary, fight for it.—*John H. Eggers, to the United Typothetae, at Atlantic City.*

THE key to success is not a night key.—*Chicago Record-Herald.*

PLATE CXVIII.

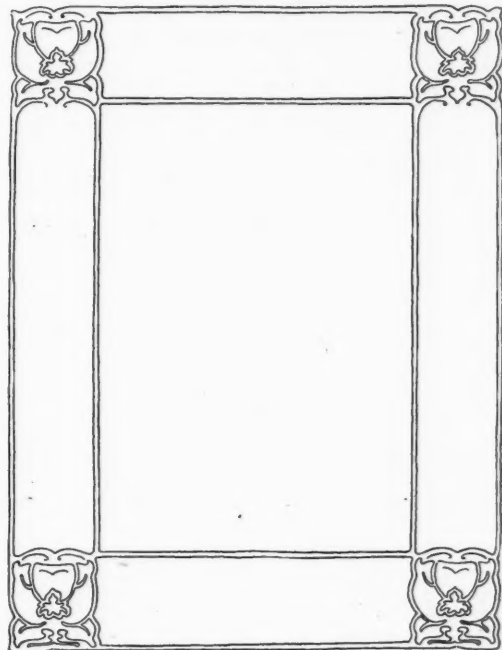






Photo by Thomas Kent, Kirkcubbin, Scotland.

WHEN THE WIND IS IN THE WEST—ORKNEY.



[Entered at the Chicago Postoffice as second-class matter.]

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JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

### FINANCIAL.

GENERAL financial conditions remain stagnant, relatively, for we compare with the last few years, forgetful of the normal smooth-running currents prior to 1901. It is in contemplation of the boom period that so wise, careful and prudent an observer as Secretary Shaw, in his Chicago speech of September 1, referred to the heaviness as due to psychological causes, more familiarly to a "lack of nerve." The chief of the fiscal system of the country seems to have forgotten that illustration of Æsop that the constant tension of the bowstring turns the elasticity of the bow into permanent stiffness. The Secretary was looking at the conditions from the present viewpoint of insistent activity in every line of business. So far there has been no suffering on account of the withdrawal of the initiative in business. It is a waiting attitude which has in it an element of psychology, but it is well to bear in mind that this psychological feeling did not have its origin in the higher financial circles, but came out from the mass of the people. When the speculative forces that fatten off general prosperity ran their gamut, and turned to rend each other, fighting for the possession of the money which came from the general public in the craze of the first half of 1901, conservative business men all over the country adjusted their affairs to current demands. It was a wise precaution and the solid character of business generally to-day is due to the "psychological causes" which the Secretary of the Treasury views with some alarm.

With the erratic weather conditions prevailing over the entire northern temperate zone, he who would exhibit a nerve in pushing his affairs beyond current demands would take the gambler's chances. After all is said about our prosperity and the basis thereof, we come in a final analysis to the crops, for we are still an agricultural country — forty-seven per cent of our population live by the fertility of the soil, and that fertility is dependent upon an equable climate. The wheat crop has been determined at a lower production than the previous year, but still normal, for last year the crop was a "bumper." The corn crop is still within the 2,000,000,000 bushel limit, which, with population and acreage considered, can not be regarded as a bad one, neither is it assurative of great things. From the agricultural point of view the outlook for the coming year is fair. Continued good railroad earnings are indicated. There is sufficient inducement in the outlook for maintenance of manufacturing activity, and this, with the conservative manner in which all business has been carried on, should guarantee stability for another year.

Moneywise we are in a better condition than for three years, if the condition of the New York banks is to be regarded as the index. The West is taking good care of its crop demands; in this connection there has been an influence at work which has not been specially brought out in the discussions over the currency question. The great crops from 1895 to 1900 and the fairly

good harvest since have enabled the Western farmers to reduce, and, in a majority of instances to liquidate, their mortgages. The retention at home of the interest alone has largely added to the plethora of funds. This feature is emphasized in the statement of commercial note brokers, who say that for a year the banks in the Western cities have been large buyers of such paper. Perhaps a little explanation of this feature of finance will not be out of place. In recent years there has sprung up, in all the large cities, brokers who handle the paper of large manufacturing, wholesale and jobbing houses. These establishments, instead of borrowing direct from banks, give their three and four months' notes to the brokers, who in turn dispose of them to banks. In Chicago there are three houses which handle each year upward of \$50,000,000 of such notes. Banks with surplus funds take this paper because of the ease with which it can be remarketed and the comparative absence of risk.

Until five years ago the business of the brokers was largely confined to the banks in the reserve cities. In the smaller cities money usually found its best investment in farm mortgages. The payment of these obligations has resulted in large accumulation of idle funds in the banks of the Western cities, surpluses in excess of local borrowing demands, and this summer, according to the statement of the note brokers, cities in the grain belt have been taking commercial paper, while the banks in the rural districts have been drawing funds from the reserve cities for harvest needs.

Touching the fall money demand it is significant that the surplus of the New York banks in the middle of September was around \$20,000,000; a year ago there was a deficit of \$2,000,000 from the twenty-five per cent reserve requirement. In the year the new money issued by the country amounted to \$110,000,000, of which \$80,000,000 was increased national bank circulation. The government surplus has been increased, which, while an excellent thing for the general financial condition of the government, is hurtful to the business interests through the locking up of actual cash.

Against the immediate possibility of depletion of cash in the reserve centers, the Secretary of the Treasury intimates that he will put the Government's idle funds to use in general circulation. Thus far no Secretary has dared to place out with the banks any part of the surplus derived from customs receipts, because of the constitutional inhibition that no money in the treasury shall be paid out except on Congressional appropriation. Mr. Shaw's legal advisers hold that the national banks are part of the treasury system and the deposit of customs receipts therein is not a paying out of such funds as contemplated by the Constitution. No fiscal event in this country will be more important than the settlement of this issue. If customs funds can be deposited in the banks, our treasury system will rank with that of every other nation. Now we have the anomaly of the Government locking up cash in

periods of expansion and activity and curbing normal development, for it is only in the periods of prosperity that the Government piles up surplus. If every business man would take his surplus profits, every wage worker his savings, and lock them up on the Government plan there could not be a long-sustained period of prosperity. Had the \$40,000,000 of customs money been redeposited with the banks last year we would never have heard of "elastic" currency reform.

P. S. G.

#### THE TYPOGRAPHICAL UNION OBLIGATION.

IT is interesting to note how questions apparently disposed of will come to the front again after the lapse of a few years. It was generally understood by the laity and non-Catholics that when the authorities at Rome nullified Cardinal Taschereau's mandement against the Knights of Labor, the attitude of the Roman Catholic Church toward labor organizations was settled for some time. But now come several well-intentioned but rather captious and poorly informed Roman Catholic clergymen who raise an old question and object to the obligation taken by members of the Typographical Union, which, they say, "places the union before the church and before the state and impeaches the loyalty and Catholicity of those who take it." They quote as particularly objectionable this clause:

I do hereby solemnly and sincerely swear or affirm that my fidelity to the Typographical Union and my duty to the members thereof shall in no sense be interfered with by any allegiance that I may now or hereafter owe to any other organization, social, political or religious.

On the face of the obligation there is ground for criticism; but if the reverend gentlemen had taken the trouble to inquire as to the intent of the clause or the manner in which it is interpreted and enforced, they would not, even by inference, have assailed the loyalty of all or the Catholicity of Roman Catholic members of the union. In the organization the objectionable sentence is held to mean that members will not allow social, religious or political organizations to control them in trade matters — on questions which are particularly within the union's limited sphere of action. As understood and applied the obligation does not interfere with any member's duty to his church. Nor is it likely to unless the church desires to say how type shall be measured or meddle in some other detail of the printing business. And it is far-fetched, indeed, to insinuate that the Typographical Union interferes with a man's duty to his country. Too many union printers have served and are serving the people loyally to permit of the idea being seriously entertained.

A few illustrations of what the practices of the union are, when the rights of a citizen are involved, will serve to show that the fullest liberty of action is not only preserved but encouraged. In many of the seven hundred subordinate unions a majority of



the members are probably "opposed" to the militia — some because they deprecate war and all that pertains thereto, others on account of the alleged misuse of this arm of the public service in the interests of great corporations. Yet not one of these unions could successfully discipline a member for being a militiaman, not even if, in the discharge of his duty and acting under orders, he shot down the president of the organization. In the Typographical Union it is accepted as a matter of course that those are matters for the law of the land to dispose of. The union has specifically set its face against attempting to do anything which may be accomplished through legal channels to such an extent that it does not allow subordinate bodies to be made debt-collecting agencies, even though the creditor be a member and the debtor a non-member. Had these clergymen known that where a union had participated in a political convention which nominated a candidate for office, an assessment to aid the candidate was declared illegal on the ground that it was subversive of the inalienable rights of a member to compel him to support in the remotest possible way an objectionable candidate or political program, they might not have been so alarmed. Another instance is recalled of where a subordinate union, in Michigan, was interested in a political campaign, and at a secret meeting decided upon a certain line of action. Several members regarding the scheme as a conspiracy and likely to work harm in the community, prematurely exposed the plan of campaign and publicly denounced the union for its act. Passions are usually inflamed at such times and they were in this instance, but those dissidents were not disciplined, for it was generally recognized the International Union would protect them in their rights as citizens, which the local union had no power to abridge in the slightest degree.

The fact that complaint should come from Roman Catholic clergymen is not without its humorous side. Members of that faith have ever been among the most earnest advocates of the present form of obligation. It has had a rather checkered career, and a sketch of its elimination and revival may not be entirely out of place. In the early eighties it was denounced by members of the French-Canadian hierarchy, though it is not recorded that the English-speaking clergy interposed any objection. However, there being no desire then — nor is there at this time — to provoke the slightest note of discord between members and their church, the entire obligation was eliminated, thereby allowing subordinate unions to frame oaths that would be agreeable to local, legal and ecclesiastical authorities — especially the latter. Then came the Knights of Labor dispute, and as Rome refused to condemn an obligation of the same tenor, but couched in much stronger terms, the old clause began to make its appearance in union obligations. And as the sequel shows, certainly not for the purpose of impairing the standing of Catholic members. When it was first made a part of

the International law, a Roman Catholic was its foremost supporter. He held that men were forgetting their duty to the union, some making it secondary consideration to political clubs to which they belonged; while others, owing to their allegiance to secret societies which Catholics could not join, incidentally but effectively discriminated against Catholics in giving out work and in voting for officers. To quote this gentleman, now dead: "Unless you were a member of some secret order you were frozen out." Several gentlemen of the Roman Catholic faith are responsible for the present obligation, and foremost among them one who was the guest of a priest while he was attending a convention and urging the measure, who is reputed to be a devout Catholic, and, if the writer be not mistaken, has several brothers, priests, one of whom is attached to the Papal household.

So far as known the clerical critics have not been unfair or unduly denunciatory. They think those who framed the obligation may not have realized the full force of the words they used. They suggest that every patriotic man and consistent Catholic "demand that the clause be cut out." While the writer knows that, when viewed in the light of intent and as it has been enforced, the provision can not be made to bear the burden which the clergy place on it, yet it should be repealed. Its phrasing is not happy, but is misleading and a formidable indictment can be framed on the terminology alone; it is also immaterial and irrelevant, as the lawyers would say, and if the criticisms had appeared a few weeks earlier — before the convention adjourned — doubtless what is a fair target for the enemy to shoot at would have been removed ere this. W. B. P.

#### NEWSPAPER CAPITALIZATION.

A NUMBER of years ago the American Press Association issued a "style" book for the convenience of its patrons. There possibly has been a more recent edition, but if so it is doubtful if it has been carefully distributed; sure it is that the old book is being followed, at least as regards capitalization, by some of the Press Association's plate users.

No one will question but that the "style" book first referred to was edited by wise men, and, generally speaking, was a good thing, but from the ordinarily intelligent newspaper reader's point of view, the capitalization after the rule set forth in the book must look peculiar.

Here is what is printed regarding

#### CAPITALIZATION.

\* \* \* \* \*  
CORPORATIONS, SOCIETIES, ETC.—When the word railway, railroad, company, society, association, union, club, bank, theater, academy, school, depot, church or hotel follows the name, do not capitalize it. For example, the Northwestern railway, the New York Central railroad, the Chicago Meat company, Young Men's Christian association, Women's Christian Temperance union, the Trainmen's Benefit society, the Union club, the First National bank, the Fifth Avenue hotel (this does not



carry the word House when it means a hotel, as Hoffman House, Astor House, etc.), the Fifth Avenue theater (this does not carry the words Opera House when they mean a theater, as Grand Opera House, Taylor's Opera House, etc.), the St. James academy, the Grand Central depot, the Dutch Reformed church.

The writer does not believe this rule was ever very generally observed. It would seem just about as sensible to print "Adam H. brown" as to print "Chicago Meat company," for if Brown sells meat, either is the name of a concern dealing in meats, and the "Company" is just as much a part of one name as "Brown" is of the other. Another example shown is "Young Men's Christian association"; yet a paper following the styles set forth in the book abbreviates this "Y. M. C. A." About as well make the "A" lower-case in one as the other. Most of the other examples are of the same class.

While too many capitals may be poor taste, not enough is worse.

E. B. D.

#### A BOON FOR THE AMBITIOUS PRINTER.

AS I met him I saluted—a gray-haired printer, one of the veterans of the craft, now a foreman. Scarce a dozen steps away, we turned as with one accord, each to ask the other if he could lend a first-class printer or could say where one might be obtained. Failing this, a printer of ordinary skill was sought, but with the same result. In parting, he said:

"No, there are no printers to be had. They are not making printers now, and the few good ones are caught and retained in the big cities. Nor can we blame them for declining to go where the scale is less, even though cost of living is also less. But what we shall do when we all get busy in these smaller cities I do not know."

Nor could I say. But when I reached my desk and opened THE INLAND PRINTER at the advertisement of the Inland Printer Technical School, it seemed that there was something which went far toward solving the problem—a boon, aye, a necessity to the ambitious youth and to the anxious employer alike. For here will be given careful and thorough instruction in the triple strand which makes the perfect cord of finished printing—machine composition, job composition, presswork. And further, this instruction will be given by those best fitted to instruct, given under conditions ideal as to material and environment and all that makes for perfection of production, and given to those who by past effort and by present effort and appreciation prove worthy to begin and to continue.

R. C. M.

#### TOO FEW COMPETENT WORKMEN.

EVER and anon goes up from the ranks of labor a cry that there exists an overplus of workmen, causing scarcity of work and depression of wages. The easiest remedy, apparently, is restriction of output—the making of fewer printers. Hence, increase

in proportion of journeymen to each apprentice. So far, well. But, on the other hand, comes the plaint of the employers that there exists a real scarcity of workmen who are fully competent, capable, reliable. Of workmen who are indifferent there is usually abundance—yet not always. But they are tolerated and paid the scale in despair of obtaining those that are better—those comparative few, yet superlative few, who are willingly given the scale and more and who are sought in every city in the land.

Now, the fact that these men are paid large advances on the established scale does not argue that the scale is too low. In the vast majority of cases it is fair to both employer and employee. That one man is worth and is paid the scale and another is paid ten per cent more is simply a means of saying that the latter can do ten per cent more work, or ten per cent better work. And if the inferior or indifferent workman desires to obtain this bonus, he must first place himself in position to demand it—he must make himself worth it. If he does this, his worth will surely be recognized; if not by his present employer, by another.

But that the common workman should thus raise himself above the level of his fellows there must be native ability, willingness, eagerness to learn, retentiveness of memory, and an observing and studious mind. With these, properly applied and correctly directed, will come the desired reward. R. C. M.

#### BUSINESS ACCURACY THE KEY TO SUCCESS.

SOME few months ago there appeared in the *Caslon Circular*, the quarterly gotten out by the Caslon Letter Foundry, of London, a brief article dealing with certain phases of the printing trade situation in America. A portion of it, touching on a topic of considerable current interest, follows:

##### A MENACE TO LEGITIMATE PRINTING.

I can not say if similar conditions prevail in Britain—I hope they do not. But in America there is beginning a new menace to the prosperity of legitimate printing-shops, and I fear that it is only the beginning. A boy fancies that he would like to be a printer, usually because he is dull at school or because one of his companions is learning the trade. He enters a shop. In due course of time he has so far mastered the lay of the case and the intricacies of the alphabet as to be able to differentiate "d" and "q" three out of five times, and may even occasionally distinguish "I" and "l." Or, he may be able to tell offhand whether a certain make of press carries two or three or four rollers, and whether the fly-wheel should turn toward him or from him. Then he secures a place as two-third, sometimes even as journeyman, in a manufactory operating its own printing-works. His foreman usually knows a little more than he does, but has neither time nor inclination to give instruction, were he never so competent. A brief service here, and the youth deems himself a master and proceeds to invest a few dollars in type and press to "do printing." Need I add that he "does" it?

True, he can not succeed; true, he affects but slightly the general state of trade; yet, like the vision that passed before Macbeth, the line of this one and his fellows appears to "stretch out till the crack o' doom." And the constant

dropping of their ignorant and foolish price-quotations wears rapidly the by-no-means adamant rock of current prices. Lasting injury is done to the printer with capital invested and a pay-roll to meet, and no one is benefited, not even the consumer.

The remedy? Until users of printing can be educated to a point where they will refuse to accept the miserable work turned out by these would-be "printers," I know of nothing more effectual than that the unions should exercise over these factory printing-shops the same degree of care and watchfulness that is applied to the ordinary commercial printery. This may not wholly solve the problem, but it will, I am sure, be of

next step is easy—to take in outside work. Sometimes prices are lowered, sometimes business relations are "worked" for their printing, sometimes solicitors are employed. Frequently a class of work is turned out that is creditable in all respects. The printer who does nothing but print finds that his trade is slipping away from him, nor is it always possible to say just why it goes or how it may be won back.

But I think that one of the ways in which the printer who has a printing-office may make himself



• Courtesy F. L. Steenrod, Durango, Colorado.

#### THE VETERANS' REUNION.

decided benefit, provided always that the union does its duty fully and truly. And unless it can do that, why should there be a union?

But this is, by no means, all. From such competition as this there is comparatively little to fear, on the part of the printer operating floor after floor filled with modern machinery. For him there is a menace of different sort. More than a few of the manufacturing plants of the land are putting in printing equipments for their own work. Their time-cards and cost-cards are kept with all the accuracy and detail of the successful business man, and it is soon found that the printing department can be operated at a profit, if placed in the hands of a competent foreman. The

able to meet this competition from the printer who has a manufacturing plant is this: Let him study the conditions and surroundings of his own business as closely and with as much intentness as the manufacturer studies the details of his entire investment. Let him specialize his office, declining the jobs where no profit is, and handling to greater advantage those that yield satisfactory returns. This, beyond question, he can do, if he will. He has a plant and a force of workmen chosen and trained to the economical production of certain classes of printing. He is at decided advantage as compared with his friend the manufacturer, who can give this department no more than divided attention at best.

R. C. M.

Written for THE INLAND PRINTER.

**HINTS ON PRESSWORK.\***

NO. II.—BY ERNEST ANDREWS.

**B**LURRING is an often-present and sometimes stubborn imperfection to contend with, and so many conditions are conducive of it that it is sometimes difficult to locate the trouble. Attention is here drawn to some of the causes and how they may be remedied. A solid tympan and top sheet is important. Avoid wrinkles in it or a puffy surface near the grippers. Chases and forms should be without any spring, and plates and other matter should lie flat on their bases before and after, as well as during the impression. A small amount of powdered resin or chalk spread along the bed bearers, which should be kept dry, is practicable. On some classes of work it is expedient to tie one or more cords to the cross-bar in front of the cylinder just above the bed, passing the other end under the cylinder and fastening it to the under side of the feedboard, allowing them to be tight during the impression, thus holding the sheet from sagging, watching, however, that no type is injured by their use. A rigid and clear impression can not be obtained if the cylinder journals are much worn. They should be looked after by a competent machinist.

The pulling or peeling of stock is usually due to inferior paper, low temperature, high speed or too solid ink. Pressrooms should be very warm. Cut forms should not be run at a high rate of speed, and ink should be no solidier than will allow a free distribution and a perfect working condition. However, ink in this day and age is, for the most part, run just as prepared by the makers, so proficient have ink manufacturers become in its production. In fact, there is less to learn about inks than formerly, unless it be in color-printing. But if a reducer is desired, use any of the following with a little drier: Boiled oil, vaselin, varnish or lard. The exact proportion can only be learned by experience with existing conditions.

When the ink fountain is too cold to work properly, it should be warmed by placing two or more lamps (when gas can not be had) near the floor, several inches in front of the blade. Avoid warming it too rapidly. With small forms of long runs on large presses, it is best to collect and retain the ink in a space about as wide as the form, instead of allowing the ink to remain the whole length of the fountain, which would necessitate screwing it up too tight and cause its rapid wearing away. Wet rags rolled up and squeezed close to the iron roller and blade will meet requirements. Take some or all of the angle out of the angle rollers, and in this way avoid the ink flooding toward the ends. A little lard or oil in the empty portion of the fountain will keep the otherwise dry ends of the rollers in good condition.

Rollers remaining in a press over night should not be washed up until morning, a little oil being run over

them to prevent them from drying. For the preservation of rollers, they should not be washed altogether with benzine, but rather with some of the better preparations on the market. New or unused rollers should be gone over occasionally with coal oil and should be kept in dry atmosphere, near the ceiling, if possible, and in a dark room, the action of light and moisture being detrimental to them. Rollers in use should be closely watched on damp, hot days, that they do not melt. Should a roller be found to be nearly at melting point, too soft, perhaps, to retain its shape if placed aside, it should be laid flat upon the floor and rolled back and forth until it has cooled sufficiently to be placed in the cabinet. Angle rollers should not be allowed to whirl so freely that they will be still in motion when the inking table is on its return to the fountain, as this results in unnecessary tear near the ends. Keeping the sockets supplied with soap proves very successful at such times. If rollers persist in tearing near the ends, wash them and rub on a little oil. Never set angle rollers so low that they jump when the ink table strikes them.

The presence of electricity in stock offers to the pressman, to say nothing of the feeder, another element in his long list of trials and tribulations, nor can he always do away with it entirely, but, like other difficulties, it may be guarded against considerably. It is quite important that stock be taken out of boxes and wrappers and piled in the pressroom for as long a time as is convenient before running, that it may become warmed and adapted to the temperature of the room, as electricity is invariably generated in stock warmed too rapidly. Electricity generated while the sheet is passing through the machine can be wholly or partially overcome by rubbing over the tympan a preparation of glycerin, alcohol and machine oil at the end of each lift. Occasionally rub this sparingly over the shoo-flies, fly-sticks, fingers and tapes. Some shops are so equipped that steam rises in front of the cylinder, so that the delivered sheet coming in contact with it is relieved of all electricity. Print-stock may be run free from this difficulty by dampening it before running.

If sheets bother about catching on the fingers, try picking up the tympan between the shoo-flies with a sharp knife, not enough, however, to allow the picked-up portion to gather any ink. The delivery of sheets is often materially aided by pasting strips of paper about half an inch wide around the shoo-flies, giving them a better chance to start the sheet over the fingers. Adjust fingers about two thicknesses of ordinary stock from the cylinder when it is just about to deliver a sheet. Quite often sheets about to be delivered bend up and go down between the cylinder and fingers, causing no end of trouble. This may be done away with by pasting one or more strips of paper six inches wide around the guide bar, leaving the other end free, extending it nearly to the fly-sticks. Should sheets catch on fly while running out, twist the delivery tapes

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several times. Sheets continually turning upon the fly can be held down in this way: Stop the press with a sheet on the fly. See that one fly-stick extends just outside the end of the sheet. Tie one end of a string to the bottom of the fly about two inches inside the end of the sheet and the other end at the top of the fly-stick just outside the end of the sheet. Now adjust a stiff piece of strawboard about two inches high between the fly at the bottom and the string, the whole resembling a violin neck, string and bridge. Thus, the gripper edge of the sheet will get under the string before it has a chance to curl up. Of course, the speed of the press has everything to do with the stock being delivered properly.

Corners of stock turning over on feedboard is also very disagreeable, and there are so many tricks for preventing it that one person can hardly expect to be familiar with them all, yet it should be a pressman's aim to send his work to the bindery in as nice shape

impression. Blotting-paper, cut in narrow strips and inserted at the places in the form which trouble, nearly always proves effective. If there were no yield in the bed of a press during the impression stroke and if the whole form lay perfectly solid upon its base no such thing as a work-up would occur. On such presses, then, the make-ready should be as even as possible, that the squeeze may be placed at a minimum, doing away with a great deal of give in the bed, which would otherwise be present.

Only with experience and a thorough knowledge of paper and ink can a form of half-tones be run without slip-sheeting. If slip-sheets are used, see that they are made up of rough stock, that the ink will not stick to their surface. When ink, in drying, sticks to the sheets, roll the stock, thus freeing the sheets without damage.

In backing up illustrated work which is not thoroughly dry, or which, for lack of enough varnish,

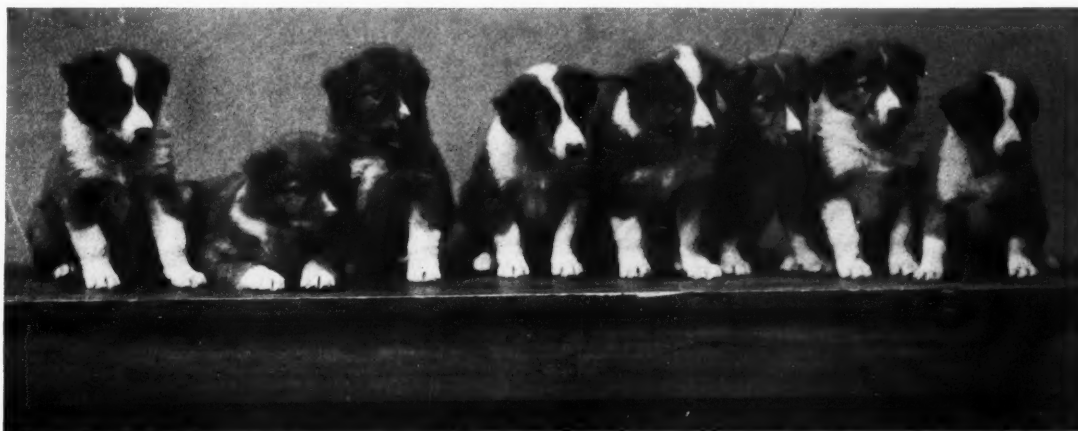


Photo by Hans Hildenbrand, Stuttgart.

HOSTAGES TO FORTUNE.

as possible. Try wadding a sheet up and putting it under the delivered stock about eight inches from the corner, or try putting two strips of furniture under delivered stock, each about eight inches from the end. Bend strawboards so that the sheet turning over will be caught and forced back to its place. Nail a strip of leather about eight inches long to the bottom of the fly so that when the sheet has been delivered the free end of the leather will fall upon the corner of the sheet, holding it down. Fix high strips of strawboards all around the jogger or edge of the stock. Lay wet rags upon the delivery board near the edges of the stock. Occasionally rub a little glycerin over the fly-sticks. Some of the foregoing suggestions ought to prove satisfactory.

Work-ups on some mixed forms are oftentimes a continual bother. But experience, method and theory will at length produce a way to avoid the difficulty. Always aim to get all the printing matter flat on the bed, that there will be no rocking motion of the bases during the

offsets, it is advisable to take off the manila top-sheet and place in its stead a required number of sheets of print-stock. Oil frequently and keep the ink accumulating from offsetting well washed off the tympan. Sandpaper, pasted on fly-sticks, is always advisable on rear-delivery presses. Before the sandpaper is cut into strips, thoroughly saturate a sheet of it with water, and then peel the whole surface off the back, which renders the remaining half more pliable and less liable to fall off the sticks on to the form, or otherwise do damage.

The subject of register is, indeed, an important one. Surely no branch of the business demands of the pressman a greater knowledge of machinery.

To begin with, stock which is about to be run in colors should not be allowed to remain in the boxes or wrappers which it has been shipped in until the hour it is to be worked, but should be taken out several days before. Neither should it be piled in one solid pile to gather dampness and swell, only to dry and



shrink as soon as the air has access to it, and perhaps after one color has been printed; but place it in lots of thirty or forty sheets each on racks built of laths about a quarter of an inch apart, allowing the stock thoroughly to season. Endeavor to have the press-room of uniform temperature all day and night, and remember steam heat is the best for retaining even atmospheric condition and renders a room less susceptible to changes outside. If steam heat can not be

sary and foolish, and many may say they have worked in excellent color houses where these precautions were disregarded. That may be, but those same color houses have trouble with register.

Other most important considerations are the proper adjustment of the presswork and correct handling of the form, etc.

Avoid too much gripper hold, not alone on register forms, but on all other classes of work. Some pressmen carelessly overlook this condition, with the result that before the sheet has been grasped by the grippers its edge has been hit by the closing gripper and pushed out of position. It is practicable to lock a chase on the sides as well as at the front and back. Have all quoins lock toward the center of the chase, always beginning to tighten at the bottom corner quoin, using reason and judgment about how much to squeeze one quoin before tightening the next. Be sure the form is so locked up and planed down that there will be no springing during the impression. Also use hard packing.

Make the form partly ready before seeing too much about the register, as a perfect register when the impression is weak or uneven does not imply that it will be satisfactory when all is made ready.

Let the compositor make any necessary change now, still allowing the make-ready to progress. When the position is finally O. K., the pressman should see to the lock-up himself, locking it as uniformly as possible all around. If nothing better can be procured, slip a strip of thin cardboard between the quoins to prevent them from slipping. With a piece of chalk, strike across each set of quoins, for the reason that if it afterward becomes necessary to unlock the form, it can be locked up again exactly as before, by bringing the marks in line.

Now see to the register. Run in three or four sheets twice. Very likely the register will be poor. If so, go about investigating where the inaccuracy exists. Again run in one sheet and miss two impressions on the top-sheet (the top-sheet, of course, should be reeled up tight). Should these impressions fail to register, it is most evident that something is wrong with the working condition between the bed and cylinder. What has been previously said about bearers and impression screws should be especially attended to at this time. Should the press be without a continuous register rack it is quite probable that a slight shifting of the segment in the proper direction would assist the register considerably. Thoroughly wipe all bearers and teeth of both cylinder and bed segments. With a piece of chalk mark heavily on each side of the four teeth on the cylinder segment. Trip the press, run in one sheet, trip again and stop. Notice any traces the chalk marks have left upon the segment teeth on the bed. On whichever side the traces are plainest it is in the opposite direction that the segment should be moved. Before loosening the bed segment, make a



Photo by Hildenbrand, Stuttgart.

PIERROT.

had, keep a small pail of water on the stove. Allow the warmth of a room to come into contact with the stock equally from all directions, that is, do not on a cold day, leave the stock with one edge close to a window, while the other edge is warm, nor one side hot from the heat of a radiator or stove and the other side cooler. The reason for this is obvious, as it can be seen that, should these conditions change between the time of running two colors, the dimensions of the sheet are necessarily changed, too; enough so, at least, to spoil an accurate register. Always run colorwork on trays, with two or three hundred sheets on a tray, and keep the top and bottom sheets covered. All this concerning the handling of stock may seem unneces-

straight mark from one of the teeth on to the bearer, so that if the segment unavoidably slips too far, it can be brought to its original position again. A thickness of a folio is usually far enough to move a segment.

If, after all this adjusting, the register between bed and cylinder is still inaccurate, even at a low rate of speed, further efforts on the part of the pressman is well nigh futile. However, should the mechanical working be thus far perfect, then the operator may continue with hopes of success.

Next look to the stability of the feedboard. A great many feedboards on old presses are in such a worn condition that they can be pulled and pushed sidewise to such an extent as would render an accurate register impossible. Such a fault should be overcome at once by screwing or nailing a short strip of wood furniture at each side of the feedboard on the stationary part, letting the free end of lap down against the movable portion of the board.

Set the friction bands, when the job is made ready, with the press just about to take the impression and the cylinder down. Aim to have the bands come at the margins, so that, if necessary, they may be set closer to the cylinder without smearing the sheet, which has already been run in one or more colors, and have them normally near enough to the cylinder so they will just hold a strip of the job's own stock, when placed between them and the packing. Should a color job be run on several presses, one or more of which have a continuous register rack while the others have not, it is usually advisable to set the bands tighter on the first-mentioned machines to make up partially for the "slip," which usually prevails during the impression stroke on the latter. The impression on the latter, too, should be as slight as satisfactory results will warrant.

Be sure the grippers are all tight. To attend to this properly, loosen all the grippers except the one at the end where the spring connects with the gripper rod. Beginning at the other end, again proceed to set each gripper by pressing it rigidly upon the packing with the thumb, and with the other hand tighten it with a wrench. Avoid bearing upon the gripper bar or anything that will tend to bear it down. On much-worn presses there is usually a certain almost imperceptible sidewise motion to the grippers as they close upon a sheet, thus drawing it slightly away from its intended position. The evil effects of this condition of affairs can be almost wholly obliterated by securely pasting small squares of sandpaper on the tympan where the grippers shut down, thus doing away with any slipping of the sheet; the same aids not a little in the delivery of a sheet where the gripper hold is scant.

Bend the tongues down as far as possible and still allow the printed sheet to pass under them without touching. This sometimes necessitates care on the part of the feeder not to put down a sheet until the last one has passed out of the way, avoiding any smear which might otherwise result. This is especially true of con-

tinuous revolution front-delivery presses, unless it is a few of the more modern style.

Avoid having grippers too close to tongues, which invariably causes a "hump."

Adjust the guide carefully and nicely upon the tongues, and have them raise exactly at the right time, just as the grippers shut down upon the sheet. Do not undervalue the importance of this.

Reduce the quiver of a press to a minimum by regulating the speed, adjusting the air cushions, etc. Use "grasshoppers" on shaky presses, if obtainable.

Do not continue to run stock which "rolls" at the gripper edge, but either bend it so it lies flat or else fasten a wire to the guide bar and extend it above the tongues close down to the sheet. A better register can be obtained from stock which turns up at the gripper edge than from stock which turns down, on account of the fact that the sheet is displaced less by the closing of the grippers. If possible, arrange the delivery of the printed sheet so that the breeze resulting from it will not blow up the edge of the sheet just put down as the grippers close upon it. If this can not be arranged for otherwise, fasten a strip of cardboard the width of the press long and about eight or ten inches high in front of the guide bar and just above where the printed sheet passes. Watch that no breeze approaches from open doors or windows or running presses in the rear.

Always have the guides on all presses running different colors of the same job touch the sheet at exactly the same place, and, of course, have "lifts" taken up the long way of the stock.

In registering a color into a form already being run, a desired result may sometimes be attained by



Photo by E. M. Keeting.

IN COLORADO.

unlocking one-half of the form and tightening the other half a little more, thus throwing a certain portion as required.

In cases where several small plates are fastened on one large base, with the result that one or more do not register into another color already run, they may be shifted to the required position by placing the end of a piece of furniture against their edge and tapping in the right direction. If necessary, a certain portion of a large electrotpe may be moved by being split with a chisel and tapped as stated above.

All plates should have a few additional nails driven into them, otherwise the constant drag during the impression will eventually cause them to slip very perceptibly.

Care should be taken that color inks on solid forms are not run stiff, on cold mornings especially. The grippers on many presses can not be made to hold a sheet firm enough to prevent a sheet from slipping at such times.

The standard size press for colorwork is fifty-four inches. Larger presses are not built in proportion, hence less rigidity and poorer register.

Written for THE INLAND PRINTER.

#### SOME MATTERS OF PUNCTUATION AND OTHER FORM.

BY F. HORACE TEALL.

THERE is no reason for supposing that all people will ever agree in the use of marks of punctuation, in the use of capital letters, or on any of a number of other questions of form in writing and print. Only one strong demand suggests itself in support of a plea for absolute agreement. Undoubtedly, all workers in printing-offices would be much better satisfied, and much better work would be done, if each one could know exactly what would be its final form. As far as the reading public is concerned, it makes really very little difference whether some words are spelled one way or another, whether some words are capitalized or not, or how sentences are punctuated, unless the punctuation is misleading. In printing-office economy, on the contrary, every little point in practice is important, since each one has its effect on the degree of facility acquirable by the workmen.

More and more it is becoming necessary for each office to have a style-sheet, and it is with reference particularly to the making of rules for such use that this is written. Undoubtedly every employer would prefer to have every rule of practice such that every worker can understand it and apply it. It is not likely that perfect clearness can be attained, for that would mean impossibility of misunderstanding by any one. No style-sheet has ever been seen by the writer, however, which did not contain some rules so worded as to be sure to effect variation in practice, through differences of meaning in different minds.

In various style-sheets — evidently all copied from

a particular one — is this rule of punctuation: "Do not use a comma before 'and,' 'or,' etc., when used to connect three or more nouns, as 'John, James and Henry have left town.' But when these conjunctions are used so as to add emphasis to the clause which they connect, or where the meaning of the sentence will be altered by the omission of the comma, insert it."

Now, the rule here quoted accords with what is done in most of our newspapers and in many books; but the exception is not in keeping with any common practice, and it is not possible that it should be. In the first place, it seems unlikely that any use of one of the conjunctions could be shown to add emphasis; and, in the second place, the whole statement of the exception is subject far more to various application in various minds than it is likely of similar-construction in any two minds. Could we have before us a number of the sentences thought of by the framer of the rule, so that they might be set by different compositors and given to different men to read in proof, no doubt we should find evidence that these workers would not agree in their application of the exception.

If, on the contrary, the rule placed before these workers said only, "Always use a comma before the conjunction connecting three or more nouns or clauses," with no exception, where would any person find an excuse for understanding it differently from any other person? This consideration alone should be enough to make every employing printer not only adopt the rule, but fight for it, against customers' obstinacy, as far as business considerations would allow. Some writers, as well as some printers, think that omission of the comma is right, and those who think so may not be convinced otherwise by any reasoning. Among the best writers and printers, the use of this comma is far more common than its omission. This is open to proof, and is another strong argument in favor of the adoption of such sensible punctuation.

Another rule is, "Capitalize Church when a particular church society is mentioned, as First Methodist Church (lower-case when referring to a building)." This shows ambiguity or something worse. If it means what it naturally should from its connection, the church building of that particular society is to be the First Methodist church; but the name should have the same form both for the society and for its building, for the name in the latter use really is elliptical, and Church ultimately means the people in both uses. The parenthesis may possibly have been intended to apply to the one word alone, but if that is so it should be said, and made to apply to both uses. No possible distinction that may be meant by the rule is reasonable.

Ambiguity appears again in the rule: "Capitalize President when referring to the President of the United States. Titles of nobility, etc., when referring to specific persons, such as Earl of Surrey, Prince of Wales, King of England, etc." We are left uncertain whether the United States is the only country entitled to a capital initial in the title of its chief officer, or



whether other republics should have it also. Probably the maker of the rule would also have President of Mexico, etc., but intending it is not sufficient; it should be said. We are not told whether the President of the Senate should have the capital or not, and have no direction about official titles in societies, etc. Language analogy prescribes the capital just as plainly for one kind of official title as for another, but it would be hard to find a newspaper where this plain analogy is applied consistently, although the New York *Sun* had it nearly so some years ago. How is the second sentence of the rule to be applied? "When referring

It should take in all analogous names, as brunswick black, indian arrowroot, paris red, paris white, paris yellow, and innumerable others. Now, as a matter of etymological fact, a few proper names in English have become indisputably common nouns or adjectives, as china, boycott, roman and italic (in uses that have no association with Rome or Italy). But most of those instanced with the rule are the proper names themselves, and such forms as paris green, brussels carpet, prussian blue, and venice turpentine are no more sensible than chicago magazine, new york journalist, etc. Why any person ever imagined such a vain thing



Photo by Hartung, Brownwood, Texas.

to specific persons" seems clear for only one meaning, which can hardly be the one intended. Specific persons should mean persons specified, and the literal application might easily lead some compositors to set "the earl of Surrey," or "the prince of Wales," because no special one had been named; and those compositors would probably have to change these titles in the metal, although they would have followed the rule.

Pretty nearly the most senseless instruction, in his estimation, that the present writer has ever seen, is this: "Lower-case—Words of common usage derived from proper names, such as india-rubber, macadamized road, brussels carpet, oriental rug, paris green, prussian blue, venetian red, venetian blinds, venice turpentine, etc." How much is this "etc." intended to cover?

as writing proper names with a small initial is one point on which the writer would gladly welcome information. However, it seems only fair to suggest that all workers should be considered entitled to a full list in place of "etc.," at the hands of one who can deliberately adopt any such practice.

One might fill a very large book with such criticism of style-sheets, and probably make no impression from a language point of view. Those who have gathered their strongest ideas from literature that exemplifies certain methods will still think those methods best, and hold to their opinion as the most reasonable.

The intention here has been merely to suggest the advisability of making rules clear, when they are made at all.





Photo by Baker, Chicago.

LOUISIANA WOODLAND.



BY THOMAS WOOD STEVENS.

**B**ROADLY speaking, it is taken for granted that the finer points in the art of printing do not appeal to the average publisher—certainly not to the average advertiser. Matters of tradition or of artistic conception that are of vital importance to the makers of classical (not to say *de luxe*) editions, become, to the hurried man of commerce, mere technicalities. The artist may spend days in deciding upon the precise arrangement of type and rules on a simple page. The commercial man covers it all in his specifications, which may have been compiled by his clerk from the publications of his competitors.

While anything tending toward a higher level of general craftsmanship is to be desired, nobody expects to change this condition. All such things are gradually accomplished by a natural process; which is merely a matter of following and occasionally surpassing the leading competitor, whereupon the whole line moves up a peg, either in effectiveness or artistic quality—it depends on the style for the moment.

But there are certain points in which even the most heedless compiler of specifications may raise the standard of his printer's product. In spite of his conservatism, the printer will welcome the advance.

When books are under consideration, the publisher regards as fitting the quality most in use for the class of work to be published; thus if the story is of the romantic or historical class, he probably uses illustrations—a chance for the picturesque, even though the reader may already know by heart all the costumes in the illustrator's locker; and if the tale is psychological, it will probably be printed in the plainest manner, the only effort being to increase the apparent size of the book. But even in these cases, he might attend to some of the details which please the critical, and perhaps are not so utterly lost on the multitude as one might suppose.

A few of the details that distinguish the books of the publisher who likes to be considered artistic—for reasons that appeal to all his clan—may be mentioned. First is the matter of margins. The printer may scoff, knowing that the stoneman will waste time in laying out the form if anybody in authority demands that the margins be properly proportioned; possibly so; but only on the first occasion, if the stoneman is wise.

This is a point upon which reams have been written, mainly referring to William Morris' dictum about treating the two pages as a unit. Morris would doubtless have explained further if he had known how many men were waiting to stumble. He never meant that the two pages were to appear as one, or that the gutter margin should not show; only that the open book should be considered as the space upon which the two masses of color composing the type pages were to be placed, and that the placement of them should be in beautiful proportion, giving the margins a pleasing variety—even a rhythm; the principles may be grasped in the most elementary study of design (they are excellently treated in Mr. Batchelder's series recently published in *THE INLAND PRINTER*) and the result has long been exemplified in all work which has followed the best traditions of the craft.

Surely it requires no special training to be artistic, when it only means to do what all good workmen have done from the beginning.

\* \* \*

In their dealings with types, how many men have sinned—and who should 'scape whipping! Happily, the style is turn-

ing toward simpler things just now. We do not see so many miracles of discord. Yet, presupposing an utter lack of artistic feeling, any man could adopt a few arbitrary rules about mixing faces alien to each other; and following the rules, in defiance of his own riotous taste, would keep him out of trouble.

Body types are usually easier to decide; in fact, they must usually be whatever the printer has in stock, and most printers are learning that the older faces—Caslon, for instance—are safe. It is usually in title-pages, announcements, and the like, that the patron, or the compositor, sets about to produce a miscellaneous specimen sheet. Yet the principles to be considered are not many nor difficult. Again, Mr. Batchelder has covered the ground.

In a title-page, we know that the matter is to be displayed in proportion to its natural importance, and that some one element thus takes precedence over all the rest; we know that we are working on a definite, rectangular area, placing this important element and its subordinates in proper relation, and at the same time arranging the spots in pleasant proportions; we know that in a very few different sizes of the same type-face we can find enough variety to properly express all the relations between the lines of copy to be set; and that another style of type can be introduced—within limits—so as to add variety without discord (though this last is dangerous ground not covered by rules); lastly, we know that we may use red ink with the black—possibly to advantage—and that all these points were solved successfully before Father Time had rolled up and filed away the seventeenth century.

Also, in this connection, most shrewd observers will note that the types best adapted to title-pages are either the old faces or designs derived from them; good results being most often obtained with Caslon, combined with Caslon Italic or Text letters; the Jenson family; or any old-style romans, keeping the matter well in the upper case. He is hopeless who does not see the unfitness of the more fantastic modern faces.

While one is considering these affairs, one sees the value of the designer—not the man of scrolls and tint-blocks, but the student of old work, who is never superior to the fact that his work is to collaborate with that of the compositor.

\* \* \*

Then the paper comes into the account. Not many years ago it was the fashion to use coated paper whenever possible, regardless of whether or not half-tones were to be used. We know that no cheap substitute for coated stock, suited to the printing of half-tone plates, has yet been found; so no exception can be taken to it—in its place. But no one who has ever held a book in his hand long enough to read it through, especially if the book be of any considerable length, will doubt that the use of the coated stock should be as limited as possible. The people who use glazed paper, lest the type fail to "show up well," should change printers.

In recent years great numbers of books, chiefly reprints of the classics, have been imported from England. The reason is not far to seek. The English editions are small books, printed on very light but opaque paper, edited with scholarly care, not overburdened with notes, and illustrated, if at all, with line drawings; in this single field the English illustrators excel our own. But it is in the small size that the books are most desirable. It is not a matter of small type; merely of paper stock suited to the purpose—instead of the poplar and clay under which our book-shelves sag and groan.

These little editions compass the utmost usefulness of a book, and they do not offend. The lesson should not be difficult.

\* \* \*

Mary MacLane's new book, "My Friend Annabel Lee," has just been published by H. S. Stone & Co.

It is not just like the first book she wrote; she is different now; she no longer questions in wailing, and gets no delight

from shocking people any more. Then, too, the machinery of the book is different; it consists of miscellanies evolved and conversed between Mary MacLane and a Japanese statuette whom she has named Annabel Lee. The title exemplifies the writer's artistic creed—which saith that nothing is so strong as a delicate incongruity.

The machinery, in so far as it concerns Annabel Lee, is not unlike Le Gallienne's "The Worshiper of the Image." In each a writer brings an image to life, gives it a delicately incongruous name, and weaves about it the mantle of fancy,



Courtesy H. S. Stone & Co.  
MARY MAC LANE.

whereof a single thread is fate. In Le Gallienne's book, a brief and tragic story, a marshy twilight of fatal beauty fades into the night. Mary MacLane has not made her book a story.

But the things it contains are many; some of them are new, some are worth the telling, and some others may be—one can never be sure.

There is a fair proportion of philosophical meditation, for the most part, mixed with incongruities that are evidently meant to tease the reader along. Thus, in "The Flat Surfaces of Things," she discusses the manner in which earthly things call down our spirits from the realms of space. She says, "They go at the sun's setting and gaze deep into the green water, and all is dark and dead as only a traitor best-beloved can make it, and their mood is very heavy—still there is a bland moment when their stomach tells them they are hungry, and they listen to it." This may not be very subtle, but it is a thought I have never seen expressed before; and surely "a traitor best-beloved" is a good phrase, which "the flat surfaces of things," as here used by sheer force of fist and pen, is not.

Then Mary MacLane goes in for artistic and dramatic criticism; she rhapsodizes about Puvis de Chavannes, and applies the delicate incongruity to Minnie Maddern Fiske. In these chapters she shows that she can handle such subjects prettily; she shows she is still young, for she is still eloquent in criticism; and she advances her ideas freshly—whether

they are new or not. Besides, she talks about things that are open to anybody's opinions.

In this line may be mentioned her chapter on "The Young-Books of Trowbridge," which has in it some very healthy feeling, some good, direct writing, and some little touches of pose. Here she was writing on a common theme—yet not so common either, since so few have seen a theme in it—and she must needs interject her personal mannerism—lest, being interested, you forget who speaks.

But the most hopeful phases of "Annabel Lee" are the stories she tells now and then. In these there are good bits of narrative, told in a rather forced way, but narrative with motive power in it.

Sometimes the narratives are purely fantastic, such as the tragic history of the spoon-bill birds along the river Nile—which is a jolly bit of foolishness such as one seldom finds outside of books that have nowhere to go. Then sometimes the muse turns realistic, and one sees where the real strength of the author lies; of this kind is the story of "Little Willy Kaatenstein," which is in some respects clever, and has in it some perfectly efficient adjectives, the usual tendency toward the refrain, and the distinctness of vision that is so rare and so likely to prove the mark of the master.

Then there are some photographic reminiscences of Butte High School, and a number of similar things. She has done the photographic effects before; she does them well.

The peculiar things in the book are two. First, that she has come to write occasionally in a genuine sympathetic vein, and second, that she has been able to cast a lot of really entertaining stuff in the conscious, formless form that used to be called the "pastel."

Every editor knows there are still many women and young men in the country districts who write pastels; but, in her own phrase, Mary MacLane's pastels are not pastels. Taken as a whole, "Annabel Lee" is a journal, consciously written with the printed effect held uppermost; it has no continuity, but holds the attention by continued mild surprise; so some chapters appeal to some people, *cetera ceteribus*. It does not attempt to be important—asks little, answers nothing in particular. There is good humor, a wholesome lack of sentimentality, and good digestion in it.

Great writers have the gift of phrase, in most cases; it is as important to them as the brush to the painter; yet some painters manage fairly well with their fingers and palette knives—or they become plasterers, when the trowel will suffice. Mary MacLane has the gift of phrase. Yet she does not use it as a brush; rather she tacks it to the canvas and calls it a picture. It is not to her an instrument whereby great things may be accomplished. It is art, and the object of art.

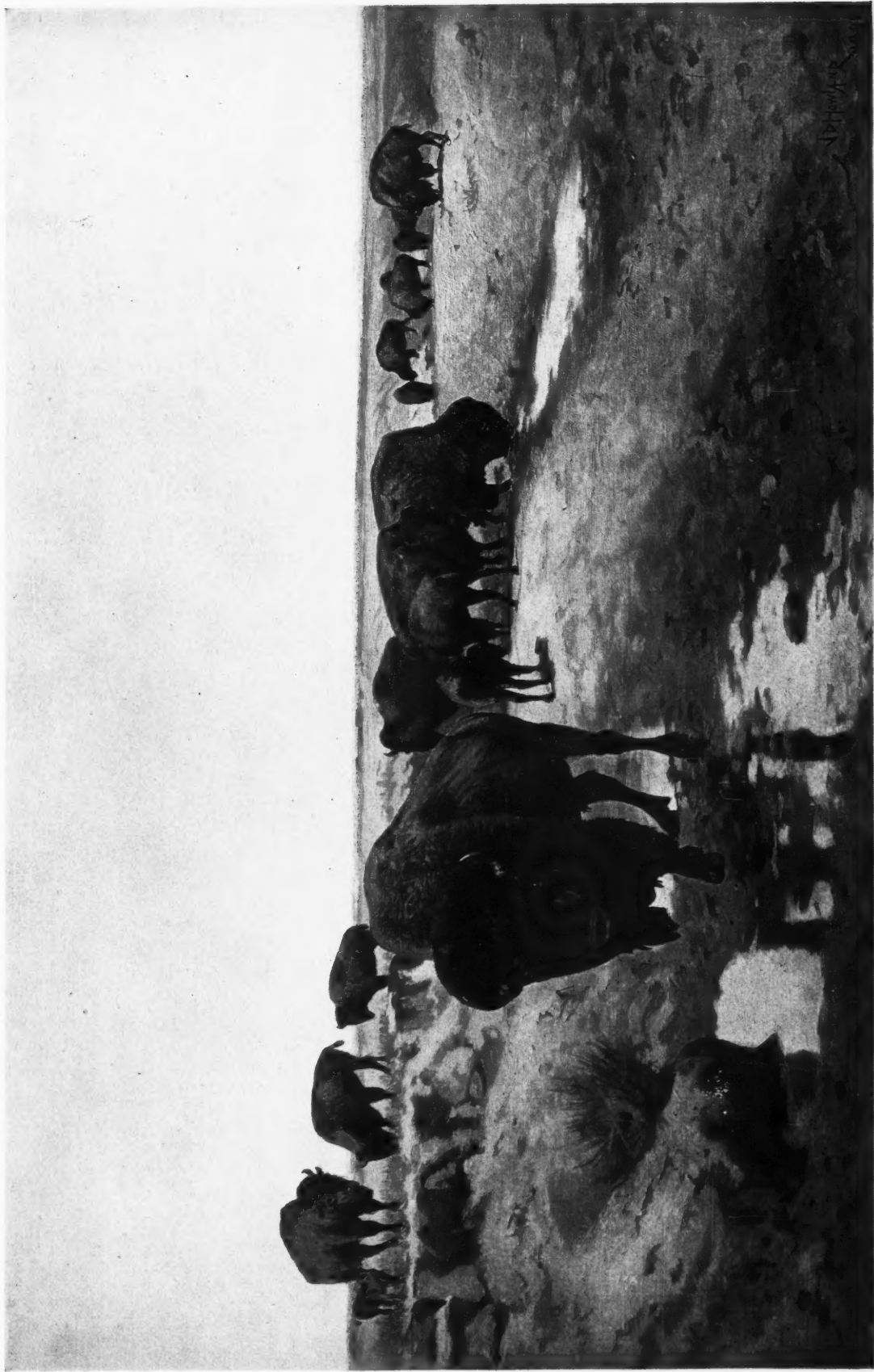
And, Mary MacLane, it is an art that can not stand alone. You are strong in words, but what do you say? Why are you not a minor poet? Only because you think your verse is rotten? Never mind that—the rest don't. Be a minor poet, as you ought. Then people will cease talking about you; your fame will sink like a golden ripple into the deep green waters, and under the rain and the night the face of the sea will be still.

\* \* \*

"The American Cartoonist Magazine" appears as the "official horn" of the newspaper writers and newspaper artists. It is a large flat quarterly, containing a number of clever things, and a number not so clever—all being in the vein of newspaper humor. It is published, apparently, by an association of the contributors themselves.

The official statement in regard to the new organ's place in the world says in part: "It is a magazine conceived, owned and operated, absolutely, by the newspaper artists and newspaper writers. Motives of policy, considerations of space, prevent them from expressing *themselves* with utter freedom





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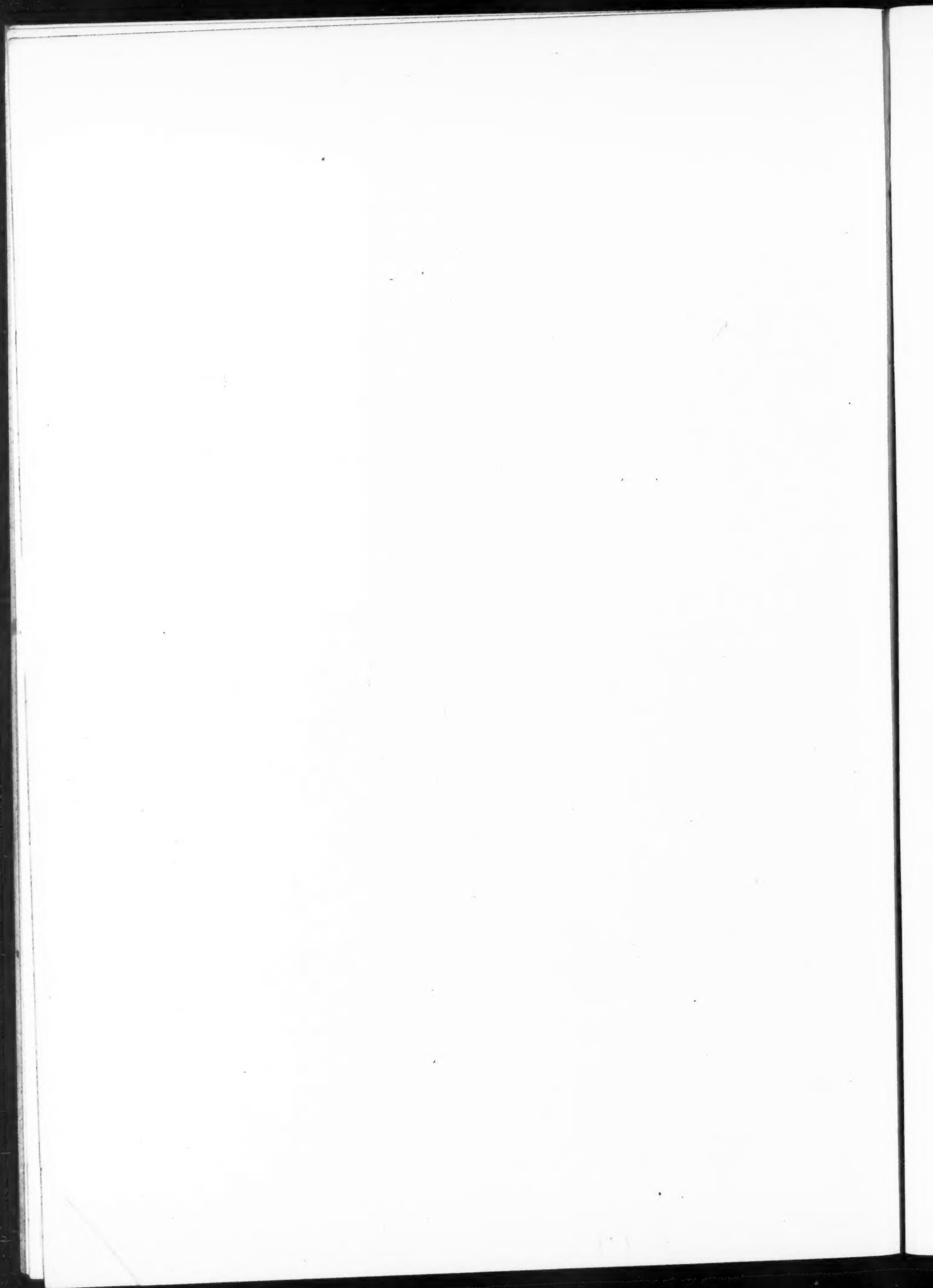
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## IN THE ARROYO

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in the daily publication in which they express *others*. Here they may gambol and disport themselves as they will. This is their own particular field. It is yours to gaze upon. It is theirs to have and to hold and to use, and they will use it." This official statement is quite characteristic of the rest of the magazine.

No one questions that there are in the West some very clever newspaper men; their humor, coming in small puffs,



From the "American Cartoonist Magazine."

lends a pleasant light smokiness to the color of the daily paper. Naturally, the same humor shows to a disadvantage in a magazine that contains nothing else. This may be on account of the steady recurrence of the stock pleasantries, and it may not.

There are other disadvantages to be overcome when the contributors publish their own stuff.



From the "American Cartoonist Magazine."

There is the constant—perhaps unconscious—effort of some of them to use the magazine as an advertising medium; in the *Cartoonist* this effort is given full play, even to the extent of portraits and biographies of the leading lights. This does not help the paper much, and one finds it difficult to see how it helps the men themselves; the paper is their own—



From the "American Cartoonist Magazine."

why should they not have their portraits in it, whether they deserve it or not; but they know they do it too frankly to deceive anybody.

Another point (let the idealists clamor if they will!) is that when a man works for his living, he is likely to keep his

work up to grade, lest he lose his job. When he works for an association of his fellows, he is prone to put off the task till the ultimate minute, and then turn in the result of a languid scramble with an unwilling muse; or else he brings in some "little thing he just dashed off," but which should be still further dashed. It is with these human frailties that the *American Cartoonist* must cope, and the foe is mighty.

Seriously, it is hard to see the need of this magazine. It would seem as though the funny men of the press might be better employed in improving their regular product, rather than in polishing off the overflow and making a magazine of it. We have a great many magazines already. Some of them would surely use the best of this stuff, and the rest could go into the usual channels.

Of the magazine as it is, however, it may be said that it is popular and snappy in appearance, sufficiently amusing in substance, and edited with more freedom than skill; it is attractively printed, though rather large in size for its purpose, and some of the line drawings are really clever; artistically, it is not to be criticized, unless one could speak with the peculiar standpoint of some of the newspapers' "art appreciators."

\* \* \*

The Village Press has just been established at Park Ridge, Illinois, by Fred W. Goudy and Will H. Ransom. It seems to be, at its very inception, one of the strongest book-making concerns, from an artistic point of view, in America. From the personality of its men, the modest solidity of its equipment, and the height of its ideals, one can feel safe in predicting for it a wide influence and a great future.

Mr. Goudy is, perhaps, the most thoroughly conscientious workman I have ever known; he is a man who studies long before attempting to accomplish, who endeavors to realize his exact limitations, and who brings to every task persistence and a seasoned consideration. He has been a printer before, and as a designer of lettering he has originated a style that has affected the manner of more designers than any other man in the country, with one exception. So he is not starting a press without due preparation, and that of the most valuable sort. Mr. Ransom formerly managed the Handcraft Shop, and is also experienced.

The Village Press has been started in the sanest possible way, and the proprietors have done nothing they will have cause to regret—though, like all good workmen, they will always look with some dissatisfaction on the things that lie behind them.

The first book is an edition of Morris' essay on "Printing." It is printed in the new type which Mr. Goudy has designed for the use of the press, which is in itself an achievement in the field of type design. It is a new version of the familiar Jenson family, and in the design Mr. Goudy has considered all the best modern variants—the Golden, the Doves, the Merrymount and the Montaigne—and has made his own design with the intention of absorbing the best points of these models. Mr. Goudy says of the type that it was made "with one idea firmly in mind throughout, that of considering each letter as being a pen-letter reduced to type with all its limitations of material and use as type. His aim was to produce a letter of generous form, with solid lines and strong serifs, with instant visibility of every stroke of every character; to make legibility rather than beauty the great desideratum."

In effect, the type is beautiful, and to the practiced eye, uncommonly legible, though to the casual observer it has not this quality so strongly marked as some lighter faces. This is partly because a design which in large sizes attains the very maximum of clearness—as this same style of letter has proven itself to have when Mr. Goudy has applied it to commercial uses—does not carry exactly the same qualities into the small sizes used for printing books, and partly because the type as cut and cast is very close-fitted.



Photo by Thomas Kent, Kirkwall, Scotland.

ON SCOTIA'S CLIFFS.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

### THE QUESTION OF ARBITRATION.

To the Editor:

NEW YORK, August 19, 1903.

It was with some surprise that I read Mr. W. B. P.'s editorial on arbitration in the August issue. The result of the first few cases and the general dissatisfaction thereof go to prove what its opponents in the union claimed would be the case when the arbitration agreement was up for ratification, namely: That we would get ourselves so tied up in a multiplicity of laws and decisions that none of us would know "where we were at."

Let some of your readers sit down and try to comprehend the recommendations that Mr. P. makes to offset the evil effects of arbitration. He suggests more evils to cure an evil. The opponents of arbitration predicted that such would be the case. Can any one imagine the picture we would present going before a committee and trying to prove that we can not live on a certain wage! Man's wants are never satisfied. And then, who is going to decide what standard of comfort I am to live in? And suppose they do decide, must I stay in that standard with no outlook for a higher one? Mr. P. suggests an economist be hired by the union to present its case. How ridiculous! Now clear-thinking economists have one remedy or another for existing conditions, or if he believes existing conditions are natural and correct then he will say that wages should be regulated by supply and demand. How funny it all is! No, Mr. P., unless we adopt one of the economic remedies proposed (I prefer Mr. Henry George's) we had better follow the old lines, and whatever we get let it be by the good old doctrine of force. And the quicker we realize it the better.

Very truly yours,

G. L. NALLOF.

Mr. Nallof is evidently laboring under the impression that the desirability or otherwise of arbitration is up for discussion. As I see it, that question has been decided for some time to come by the Typographical Union, it having entered into an agreement with the Publishers' Association to settle disputes by that means. And the emphatic manner in which it has so declared is evidenced by the history of the agreement. At first it provided that differences arising out of the interpretation of scales should be so determined. After that had been given a trial the agreement was amended so as to include the settlement of proposals to change scales or make new scales. This amendment not only makes the possible decision of the arbitration board of vast importance to the craft, but also emphasizes the union's adherence to the policy of arbitration. The publishers have alleged that the union's officers violated the agreement; the officials vehemently deny this and say the publishers are the guilty ones, which would seem to indicate that repudiation is not popular. Admitting that the agreement is detrimental to the workers, and, coming down to a low plane, it would be courting disaster to repudiate it (and I for one do not believe the members would do so), being committed to a policy which practically all unions have advocated for years, the sensible move is to make the very best of the bargain, be it good or bad. Obviously, the union's only hope lies in presenting the best case. What merit is there in going before a board with a poor case? The employers spend time

and money in the preparation of their arguments, and if the employes wish to win they must meet them with better arguments, prepared with more care. And Mr. Nallof is surprised that I should suggest that experts in economic science be employed to assist unions in the preparation of cases. If the union were assailed in the courts, would he have it employ a so-called labor agitator or an attorney to elucidate the law? I do not advocate the employment of a sociologist so that he may have an opportunity to enlighten unionists as to his views on economic theories; his duty would be to collect facts and apply them so that they might accrue to the advantage of the union. This requires peculiar knowledge and training, and in order to secure the best results an expert—not necessarily a college man, though—is needed. It is absurd to presume a man not in hearty sympathy with the union's purposes would be engaged for the work.

"Some of the economic remedies" of which Mr. Nallof speaks can not be introduced too quickly to suit the writer, and the unions should devote more time to the discussion, at least, of the larger questions involved in the labor problem. Among other things, it is for the purpose of clearing the way, so that unions may extend their energies in that direction, I am opposed to continual expensive and unnecessary bickerings with employers about non-essentials.

"Whatever we get, let it be by the good old doctrine of force," says our critic. Well, what have we secured by force? It wasn't control of the machines; on the contrary, in almost every instance where their introduction caused a strike, we, the union, lost control of them for a time. Nor was it the nine-hour workday. In the last few years there have been more increases of wages and other betterments than ever before, yet strikes have been fewer than when union membership was much less. Mr. Nallof ought to specify what has been won by force, as well as inform us how it comes that after almost every strike there is a conference, with its inevitable compromises, and occasionally abhorrent arbitration. It does seem that in the majority of instances this means must be adopted in the end; then why postpone the inevitable until after a costly war has been fought? In the way of illustration, it is recalled that in Pittsburgh there existed for many years a large union element that worshiped at the shrine of "force," and the devotees grieved much because they were not allowed to invoke the aid of their deity. Finally business was booming, and, conditions changing otherwise also, the "force" element had its day. And what a day it was! No unionist has written of it. "How funny!" or even "How ridiculous!" It was neither; it was and is just sad.

It sounds strangely to hear a follower of that really great man and trade-unionist, Henry George, ask who is going to decide the standard of living, in a manner which indicates that the disciple believes the workingman does; and stranger still to hear one yearn for an opportunity to go on strike. He evidently has not read the master as closely as he might have done. In "Progress and Poverty" (Book VI, Chapter 1), Mr. George, after pointing out that the good which unions may accomplish is limited and that they labor under inherent disadvantages, goes on to say apropos of strikes:

"There is an ancient Hindoo mode of compelling the payment of a just debt, traces of something akin to which Sir Henry Maine has found in the laws of the Irish Brehons. It is called sitting *dharna*—the creditor seeking enforcement of his debt by sitting down at the door of the debtor, and refusing to eat or drink until he is paid. Like this is the method of labor combinations. In their strikes, trade unions sit *dharna*. But unlike the Hindoo, they have not the power of superstition to back them."

Many of the mistakes of unions and all the opposition to widening the scope of their operations may be traced to the utter incapacity of some members to realize the limited character of the achievements they may attain. Perhaps these members have something that serves as well as superstition



serves the Hindoo to sustain them. They certainly have not behind them either logic or the facts of industrial history. There will always be strikes, such as when an employer seeks to evade the scale which his fellows pay, but it is safe to predict that the general-strike movement has spent its force in the Typographical Union, as that organization's greatest advancement has been through other methods.

W. B. PRESCOTT.

### "THE ST. LOUIS IDEA."

To the Editor: St. Louis, Mo., September 7, 1903.

Probably the credit for taking the greatest interest in the mooted "apprentice question" belongs to St. Louis Typographical Union, No. 8. This local union was one of the first, if not the first, to put into complete operation the international law requiring the registration of all apprentices, thus placing a distinguishing mark on all boys who are recognized as apprentices. Under this law each certificate bears the signatures of the foreman of the office where the apprentice is employed and union officers, and shows when the term of apprenticeship commenced.

Obviously, this law, while a commendable step in the right direction, does not begin to approximate the desired end. The possession of a bushel of certificates will not make the finished workman. Recognizing the necessity for something more practical, the St. Louis Printer Apprentices' Society ("Junior No. 8") was organized. At the initial meeting, in April, 1903, the originator of the idea, President Joseph A. Jackson, of No. 8, declared the purposes of the proposed movement to be for "the exchanging of samples of work and ideas; the reading of technical printing books; the study of parliamentary law; the proper understanding of the apprentice's duty to his employer and the journeymen with whom he works; the apprentice's rights in learning his trade," etc. The part to be assumed by the apprentice in the organized labor movement was also thoroughly elucidated.

In the few months that the apprentices' society has been organized remarkable progress has been made. The young men have exhibited an enthusiasm in all phases of the movement that must put blushes upon the cheeks of all who have been derelict in aiding the apprentice to obtain a chance to learn his trade. To the credit of the foremen of the St. Louis printing-offices it must be said that they have heartily coöperated in affording the boys in their charge every opportunity to master the intricacies of the "Art Preservative of all Arts." The members of the society have not only been faithful in attendance at their meetings, entering into debates and the study of parliamentary law with a praiseworthy avidity, but have been equally jealous of their every right in learning the business. Wisely recognizing the soundness of the old axiom, "All work and no play makes Jack a dull boy," they have conducted river and railroad excursions, baseball games, etc., with the proceeds of which they have met the expenses of their organization.

Their appearance in the Labor Day parade of 1903, besides being unique, with their uniforms, badges and banner comparing favorably with those of any of the organizations in line, marked an epoch.

The "St. Louis idea" has already borne fruit. The Washington convention of the International Typographical Union enacted a law requiring all local unions to adopt laws which will guarantee the learning of the trade to all apprentices, fixing the term to be served at each branch of work. Verily, the "better late than never" spirit has had sway long enough. With hearty coöperation between employer and employe, the apprentice of the future, if nature has endowed him for the calling, should develop into the competent printer as inevitably as the chrysalis evolves into the butterfly.

J. J. DIRKS.



BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**PUNCTUATION.**—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

**PENS AND TYPES.**—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

**BIGELOW'S HANDBOOK OF PUNCTUATION** gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

**ENGLISH COMPOUND WORDS AND PHRASES.**—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

**PUNCTUATION.**—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

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**TYPOGRAPHIC STYLEBOOK.**—By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

**THE ORTHOEPIST.**—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition, 18mo, cloth, \$1.34, postpaid.

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**VEST-POCKET MANUAL OF PRINTING.**—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

**PEERLESS WEBSTER DICTIONARY.**—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

**CORRECT COMPOSITION.**—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

**PROOFREADING AND PUNCTUATION.**—By Adele Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

**GRAMMAR WITHOUT A MASTER.**—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs, 4¾ by 6½, cloth, \$1.07, postpaid.

**THE ART OF WRITING ENGLISH.**—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. 12mo, cloth, \$1.50.

**SECONDARY QUOTATIONS.**—From B. & L., Grangeville, Ohio, we have this question: "Is it correct, in a quotation within a quotation, to use the double comma and apostrophe, or should it be a single one of each, as is the usual custom?" *Answer.*—In all such cases, the fact that a certain practice is the usual custom is the one thing that determines correctness. Single marks for the inside quotation is right, and the other way is wrong.

**DOUBLE CONNECTIVE.**—J. W. C., Washington, sends the following needed and welcome note of criticism: "Month after month the writer of the article in which it occurs makes the same mistake that appears in this sentence: 'The operator promises that if the plates come out all right that he will deliver the goods promptly.' 'Usage' will never sanction such ignorance, and it is better to call a halt at once." *Answer.*—Yes, a halt should be called. The error of repeating "that" in such sentences is very common, but never can be anything but an error.

**PUNCTUATION AND ABBREVIATION.**—W. U. M., Carson City, Nebraska, writes: "Please indicate the proper close punctua-

tion in the following sentences: 'These arts are not only fundamental in education but also in practical life.' 'He is bound not only by actual but also by constructive notice.' Is there any authority for '2nd' and '3rd'? I was taught, in my apprentice days, that '2d' and '3d' were correct. In your criticism of spelling reformers (line 28, page 717, August INLAND PRINTER) is there not a comma omitted after the word '(ceremony)'? Is there ever any authority for the use of parentheses within parentheses? Should parentheses be used within brackets which are used within parentheses? Are there any further authorized uses of the bracket than those indicated by the Standard Dictionary?" *Answer.*—The writer of the answer thinks that such sentences should always have a comma. As to the abbreviations, Theodore L. De Vinne, in "Correct Composition," page 82, says: "The

the schoolmaster in your consideration of the word 'none' in the July INLAND PRINTER. It is very evident that you presented quotations and authorities without fully understanding them or measuring them by common-sense reasoning. You are correct in saying that 'none' is plural as well as singular, but you do not present a single example of its use in the plural sense. 'None' has three meanings: (1) 'None' = not one; as, 'None of us knows.' (2) 'None' = not any; as, 'To-day ye have much, but to-morrow there shall be none.' (3) 'None' = no persons or no things; as, 'None believe'; 'none exist.' Each of the following sentences you quoted as plural is an incorrect example, because 'none' is used each time in the singular, or in the sense of 'not one'; 'None of these machines have survived.' (INLAND PRINTER.) 'None of these things move me.' (Bible.) 'None of us care.' (Stand-



AN OFF DAY IN THE WOODS.

use of 2nd or 3rd, common in England, is not to be commended; 2d or 3d is a more acceptable abbreviation." Those objected to are common in England, but not universal there. The writer was asked recently by an Englishman whether there was any authority for 2d and 3d, and the questioner asserted very positively that no British book ever had them. He was answered by the random opening of the *Encyclopædia Britannica* disclosing the contemned forms on each page looked at. There is some authority for the other forms in the fact of their being often used, but the shorter forms have more of such authority. In the sentence on spelling the comma should have been used, and another one as well, after the word "indeed." All the uses of parenthesis and bracket mentioned may be rightly utilized, but some of them may well be avoided unless absolutely necessary. The Standard does not specify uses of brackets; its very general terms cover a variety of specific uses—probably all of them that are possible.

"NONE."—The following is from a friend in Washington: "You are much too severe upon our boyhood friend

and Dictionary.) 'None of their productions are extant.' (Blair, quoted in Webster's International.) This form of expression singles out *one* among many; consider a moment and you will realize that in neither of the sentences above does 'none' mean 'two or more.' To clearly give to 'none' the meaning of 'No persons' or 'no things'—to make the word unmistakably plural—it is necessary to invest 'none' with the properties of a pronoun instead of an adjective. This is accomplished by resorting to ellipsis—by eliminating the substantive and placing 'none' in its stead. Let us do this and then write the quotations: 'None have survived,'—i. e., 'No machines.' 'None move me,'—i. e., 'No things.' 'None care,'—i. e., 'No men.' 'None are extant,'—i. e., 'No productions.' The plural meaning is so plain here that no misunderstanding can possibly find lodgment in the reader's mind. This is the only form in which it is possible intelligently and grammatically to use 'none' in the plural sense. Of course, the English language has always had and always will have interpreters who discover dense meanings where they do not exist to a demonstrable extent except in their

own imaginations. If the language should be as narrow as their dogmatic discoveries, the English-speaking world would be sadly harassed. They lack the comprehensive power that enables one to express meanings in just the right way, and this fault has ever marked the difference between the learned and the ignorant. It is not the language that is dense so much as the lack of knowledge on the part of the dictionary-makers. It is always best to exhaust every good authority when disputed points arise and give the best judgment of the most logical minds. By so doing it will be impossible for dogmatic assertion oft repeated to lead you astray or to convince you against reason. There is ever *another* way, and generally it is the correct way. If men knew how readily the English language yields itself to intelligent reasoning, these reiterations of palpable error for truth would fall into commendable disuse." *Answer.*—It will seem strange to this correspondent, but his letter only serves to strengthen the opinion which he thinks so unreasonable. His distinctions are too confusing, and too idiosyncratic, for acceptance.

THE PROOFREADER.—This is from an article by Andrew Lang, in the *London Morning Post*:

Of old the proofreader was, and occasionally he still is, the author's best ally. The author, knowing what he intends to say, and reading in proof sheets his own work, of which, perhaps, he is passing weary, finds there, by a kind of illusion, what he knows ought to be there, and passes his proof sheet. But very often what ought to be in the printed sheet is not there, but something very unlike it, a printer's error. This is especially apt to happen where dates in Arabic numerals are concerned. I know very well when the Earl of Morton was beheaded; it was in 1581. The printer probably does not know, and prints 1381. Being sure of my fact, the error of a single figure escapes my eye till I see my book published. And then my language is proportionate to my distress. It is on points like this that the proofreader used to be, and sometimes is, so serviceable. An educated and accurate man, he noticed the misprints, and noticed the grammar, and obscurities in expression and everything else which the author ought to have corrected, but had left standing. Nobody but a good professional proofreader can really read proof sheets properly; the author is too familiar with what he meant to say and thought he had said; the author's friends are often too busy, or too lazy, to be very careful, and so, without a good proofreader a book goes forth in a slovenly condition. It is not the fault of the compositors; they are not specialists, and when they have made a word out of the author's scrawl they naturally "make it so," though the word may have no meaning, or the wrong meaning, in the context.

I take up a paper devoted entirely to literature, a weekly literary paper. I find an author complaining that, in his last week's essay or letter, he wrote "the tortures of their prisoners," and, lo, he finds in print "the futures of their prisoners." He wrote "there is truth in the converse" of a certain proposition, but he reads in print "there is truth in the universe," and for that, he says, he "would not like to vouch without further investigation." Now, the compositor, accustomed to reading the most singular statements, never blenched at the remark that "there is truth in the universe." Doubtless there is, as a matter of fact. But an editor, or a proofreader, ought to have seen that the large generalization about the existence of truth in the universe did not make sense, and he ought to have "seen copy," if he could not conjecture the real reading. Once I quoted in a daily paper long ago Mr. Browning's "Just for a handful of silver he left us." This appeared in public as "Just for a handle of silver he left us." I complained to the gentleman who was doing editorial duty; I said everybody knew that quotation, and that "handle of silver" was not sense. He said that he did not know the quotation, and that he did not expect sense from Mr. Browning. In fact, the quotation being nonsense as it stood, no

doubt he took that for proof that, as it was from Browning, it was correctly printed. Now, the right sort of proofreader would have corrected the misprint, as the author of the article saw no proofs.



Young Studio, McPherson, Kansas.

A STUDY IN LIGHTING.

#### AN EXPERT'S OPINION.

John C. Mitchell, president of the International Stationary Firemen's Union, who is a resident of Fort Wayne, Indiana, sounds a note of warning to his fellow-unionists. As he views the situation, there is a growing feeling of opposition to organized labor, which is taking concrete form much more quickly and more substantially than the officials of labor unions will admit. So alarmed is Mr. Mitchell that he says: "Unless the unions 'watch out,' this movement will overwhelm them." Many unionists who can not subscribe to the doleful prophecy just quoted, will, however, applaud the spirit of Mr. Mitchell's remarks when he says: "There is only one way for the unions to act. They must organize perfectly, and they must learn to respect all classes and to arbitrate. I have found in my travels during the year in this country, Canada, Mexico and Europe that arbitration is of essential value. A strike should be the last resort, when all other means have failed. One of the troubles with the unions is that there is too much jealousy among the members and too little regard for the rights of others. They go too far in their demands at times and then become too stiff-necked about meeting the other fellow halfway. But they will have to do it, or eventually get the worst of it."

#### WHAT WE KNOW.

"What do we know about Jonah?" asked the Sunday-school teacher of little Teddy.

"Well," replied Teddy, slowly, "we know that he disliked fish."





BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 120-130 Sherman street, Chicago.

**SPECIAL NOTICE.**—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employees. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address The Inland Printer Company, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**FACSIMILE SIMPLEX KEYBOARDS.**—Printed on heavy ledger paper. 15 cents.

**THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.**—By Frank Evans, Linotype machinist. \$3, postpaid.

**THE LINOTYPE OPERATOR'S COMPANION.**—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

**THE LINOTYPE MANUAL.**—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

**CORRECT KEYBOARD FINGERING.**—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

**STUBBS' MANUAL.**—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

**FACSIMILE LINOTYPE KEYBOARDS.**—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

**THE MECHANISM OF THE LINOTYPE.**—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated; 128 pages; cloth, \$1.50, prepaid.

## THINGS YOU SHOULD NOT FORGET.

Don't forget—

That the assembler slide should not "jigger."

That if it does it is due to one of three causes—oil on slide, worn brake, or releasing screw set too low.

That releasing screw should not touch releasing lever except when line is sent up.

That if assembler slide does not return when line is sent up, the releasing screw is not set low enough.

That the spring that restores the slide is all right and does not need "fixing."

That if thin matrices get caught while entering assembler it is because assembler strips and the small plates on assembler do not join tightly.

That if points of assembler chute spring are bent downward it will cause transpositions of spacebands and matrices.

That the points of this chute spring should be bent slightly above the horizontal.

That the matrix assembler belt can be tightened by resetting upper matrix belt pulley.

W. P. GUNTHER, JR., has been appointed agent for the Lanston Monotype Company at Chicago.

WILLIAM HENRY STUBBS, the champion Linotype operator of the Baltimore *American*, is on his way to Liverpool, England, the place of his birth, where he will enjoy a six weeks' vacation of sight-seeing.

AN operator-machinist, who says he is "five feet five" in stature, writes that he had some trouble in lifting magazines

when making changes until he found that by placing his hands together and lifting from the middle at the front of the machine he could handle them with comparative ease. Another plan is to stand beneath the magazine at the rear of the keyboard and raise the magazine.

**MACHINE LEGISLATION AT WASHINGTON CONVENTION.**—The legislation affecting machine operators at the Washington convention of the International Typographical Union was inconspicuous. Most of the propositions submitted failed of passage. Among these were propositions making it compulsory to employ a machinist in offices using five or more machines; prohibiting members working in offices where strings are measured or clocks used; limiting the output of operators to amounts ranging from 192,000 ems agate to 108,000 ems pica per week; a proposition indorsing the Washington Linotype School; and one calling for data as to the capacity and production of operators on all makes of composing machines for use at the next convention, for the purpose of establishing a universal standard of competency and limitation of output. New laws passed by the convention included one permitting applicants for membership and apprentices in the last three months of their apprenticeship to learn to operate machines; abolishing the law prohibiting members working in offices where a "dead-line" is imposed; permitting typefounders to learn and operate typesetting machines "other than the Linotype" in composing-rooms. A proposition establishing a standard of Linotype matrices was referred to the executive council for a report at the next convention.

**WANTS FIRST PRIZE.**—A modest claimant for the \$15 prize writes from the West in a facetious vein:

SAN FRANCISCO, August 24, 1903.

Editor Machine Composition Department:

DEAR SIR,—I am out for that \$15 prize, so send it right along, 'cause I need it. The following is vouched for by the office boy, and, if necessary, I can dig up an affidavit from the janitor.

Have been running a one-machine plant for about three years. I let the girl proofreader erect it—it is beneath the dignity of such a wonder as I to monkey with such trifles. (Photo of girl will be sent if desired.) I set about fifty thousand ems brevier per day, with plenty of errors. I am particularly careful not to have an error occur twice in the same position of the slug, but have it sometimes in the beginning of the line and other times at the end of it. The foreman admits it is marvelous.

There is very little spill on the floor after an arduous day's work. This is not due, as you may suppose, to having very little metal in pot, but 'tis due to the fact that such a genius as I am never at a loss to rig up some device to overcome the stupidity of the manufacturer. I have a five-gallon iron vessel underneath to catch the drippings. Thus I can tell at a glance whether I have metal enough to finish the day.

I clean the bands but once in two days. When sleeves become discolored I turn them round the other way—that fixes 'em. Also my last and best claim for that wealth is that I have never dropped a mat. on the floor in my life, and I see no reason to suppose I ever will.

As to personal appearance, I am not much to look at, but when it comes to running any old thing Mergy ever dreamed of, I am a double-ended, two-pilot-house wonder, and don't you forget it.

Respectfully, H. J. MEYERS.

P. S.—I have lately rigged up a contrivance whereby I can set type standing on my head, thus far with astonishing results.

**ADVICE FROM A GRADUATE.**—One of the Inland Printer Technical School graduates who has since leaving the school had a variety of experience, writes the following letter: "In my opinion the chief characteristic required by a graduate machinist-operator is that which is the successful poker-player's principal stock in trade—nerve and plenty of it. My first assignment from the school was in response to a telegram to 'send operator at once. Last man left in night leaving note that something ailed machine and he couldn't fix it.' I went—expecting anything from a broken spaceband to a complete breakdown—and found the machine a new one with a day man running it nicely. Nothing had been the matter but a little metal lodged where it ought not to be. From that place I went to one where the two machines were in



discouraging shape. They had been abused for years—broken springs had been replaced by rubber bands and everything was gone that could be done without. I had the satisfaction of taking them all to pieces in order to move the machines and would have eventually gotten them into pretty fair shape had not the 'rat' printer made his appearance in the shop and I vacated. Have now a very good position where my fingers alone are necessary—no mechanism. There are few pointers one can give another. Every man for himself, and one will never realize how much he does know without he keeps his nerve and buckles in."

**USED HIS FINGER FOR A KNIFE-WIPER.**—A Western operator-machinist contributes the following: "I want to tell you of one little experience which was mine about three months ago. It was at the close of a long, hard day. I had made about twenty complete changes with my eight magazines on four machines, switching back and forth to accommodate rush jobs, and I had just finished changing No. 4 for the last time. I set it 26½ ems long primer and was recasting some stuff with a close trim on the slug and had the knife-wiper off temporarily and a screw-driver stuck behind the controlling lever to keep her in constant motion. To wipe the knives, like a fool, I stuck my hand right in there and slipped my fingers over the knives after each trim, and did it successfully

inch pulley was used on fan shaft, and a 3-inch pulley on the intermediate bracket shaft. A piece of 1-inch press tape was used for belting. The 'whole works' was built by my partner on the night side and myself in about three hours at a total expense for material of \$1.20. The fan runs smoothly and noiselessly and not only keeps the operator cool and comfortable these hot days, but also keeps the flies at a proper distance. I might also add that we haven't had a hot slug since it was put to work."

**METAL GATHERS ON MOLD.**—"Operator," Lewiston, Montana, asks the following questions: "I enclose some trimmings that come from the face of the mold, mostly on the lower side, which have been giving me a great deal of trouble of late. From this it would seem that the lockup is not good, but it is as tight as I dare make it. It is a wide flange and is worse where the spacebands work in the line. I have read a file of THE INLAND PRINTER kept at this office, and it tells much about keeping the face of the mold clean and the troubles that will result from these flakes being carried into the distributor and eventually getting in the first section of lower-case channels. The matrices have been in use for about a year and a half and are in good condition. Also, I have had much difficulty with some of the letters dropping, especially on the cap. side, namely, the caps. J, K, C, M, V and the dash. I have cleaned



A. W. Pringle.



Mrs. Anna Jackson.



John Guest.



F. R. Tallman.



J. C. Bohle.

GRADUATES INLAND PRINTER TECHNICAL SCHOOL—MACHINE COMPOSITION BRANCH.

a number of times, when all of a sudden I grew previous and stuck my hand in there just when the wheel was moving forward for ejection, and over a pica was cut off the end of my second finger, scraping the top of the bone, and the severed piece was forced through knives on end of slug. The third finger was squeezed and cut a little, but I suffered no inconvenience or pain to speak of on account of it, for I kept right on every day same as before. That finger is not yet in use, but it is all healed over, only a little short and rather tender."

**A LINOTYPE FAN.**—Ed Skinner, machinist-operator of the *Mail and Breeze*, Topeka, Kansas, sends the following description of a fan which is used in that office: "I send herewith description of a Linotype fan, used in the office of the *Mail and Breeze*, which is different and, I think, far superior to any fan on the market. The objections to the fans so far devised is their being attached to some part of the assembler mechanism—either on the belt pulley or run by friction from the belt itself—and very apt to cause transpositions. This fan is driven by a pulley on shaft in intermediate bracket. The fan-wheel was secured from an old electric fan. It was fastened to a shaft six inches long by a set-screw. Two pieces of strap iron twenty-four inches long and one inch wide were used for upright supports, and fastened to the floor; a little above the center they were fastened together by a rivet, and both top and bottom spread so that each formed a V. A brace was run from the machine and also from the floor to the upright, to keep it rigid. Holes were drilled through the uprights near the top end, pieces of gas pipe about an inch long inserted therein for 'boxing' for the fan shaft. A 1½-

all the parts, but to no avail, though I am satisfied that the trouble is with the verges of these characters. Could it be that these verges are worn out? It hardly seems possible when they are used so little compared to the lower-case side. Also some of the other caps. are slow in responding to the touch." *Answer.*—Metal will gather on the face of the mold if the disk does not lock tight against the matrices. If the adjustment of the eccentric pin in the mold-slide roller is made properly, examine the bushings in the mold-disk; they may be loose and so prevent a lockup on the pins. Metal will also frequently gather on the right-hand locking pin and act the same way. If the metal escapes most where the spacebands occur in the line, it is reasonable to suspect that the spacebands have been improperly repaired. The sleeves may not be wide enough. The mold-wiper must be kept in place and the felt coated with a paste of graphite and oil so that it will polish the mold at each revolution, or metal will gather on face of mold. Regarding trouble with caps. failing to respond, it is likely that the cap. side of magazine is set too high. Lower it by means of the screw on which magazine rests until the end key-rod—the em dash—rises clear off the verge when at its full upward stroke.

**QUERIES FROM ARIZONA.**—An Arizona Linotypist writes: "I am going to ask you for some information: (1) The supply-pipe governor acts very unsatisfactorily. The former machinist had a hole cut in the cap so as to put more weight on it, he claiming that the gas pressure was so abnormal that he had to do so. I believe better results would be obtained if the cap had no hole in top. Am I right? As it is now the

weights on the governor have to be continually changed. At times, some of the weights are taken off; then suddenly the pressure is stronger and the flow through the governor is stopped and the fire under the metal-pot extinguished. Would it be better to have a solid top? The governor is a small one intended for one machine. Would that make any difference? (2) The slugs on machine No. 3, on long measure—twenty-three ems—are higher from top to bottom on one end than on the other; there being a difference of .005 or .006 of an inch. There is the same difference on fifteen-em slugs. What is the remedy for this? I found that the pot did not lock up squarely, which has remedied it some. Is that the cause, or are there other reasons for this? (3) I have also been having trouble with metal, especially on No. 1 (the slugs I send you are numbered). The slugs on No. 1 are porous, the same whether metal is too hot or cold. I have tried everything that I could think of. Thoroughly cleaned the pot, well and plunger, and drilled hole in plunger rod so as to make deeper stroke, but did no good. I then changed plunger from No. 3 to No. 1 and have received better results. Before then would have stuck slug every ten minutes; since changing, after sixteen hours' run, have no stuck slugs, but I am not entirely satisfied, as the slugs on none of the machines appear as solid as they should be. It appears to me that the metal is too brittle and too hard. The metal has recently been tempered by the former machinist. Do you think he got it too hard? Closely examine the slugs and give me your opinion on all points. (4) The plungers on our machines are the ring plungers. Is it better to have the solid plungers put on (and will they fit these wells) or put new rings on the old ones?" *Answer.*—It is likely the supply pipe is too small to furnish enough gas to the plant. A  $\frac{3}{4}$ -inch pipe would supply two machines, an inch pipe three, the governor being increased in size as the piping is increased. If the cover of the governor is removed entirely it would make no difference in its working. If enough gas can not come through the governor without weighting it down till the float rests on the bottom, the governor should be removed and the valve inside opened more. The float should always be free to move up or down in the governor with the changing pressures. Once set, it should require no change. (2) High slugs are usually caused by metal adhering to face or back of mold, though improperly set back-knife, loose mold-disk or metal on locking-pins can cause it. (3) The slugs show the metal to be much too hard and should have a quantity of lead added to its composition. Nothing is gained by drilling hole in plunger rod to make deeper stroke, as the pump spring should be strong enough to drive plunger to the limit. If not, it can be stiffened by screwing up nut on bottom of spring rod. Perhaps the hole in side of well which admits metal below the plunger is clogged up. (4) New rings can be bought to replace old ones, though only solid plungers are made now. They will fit any well.

THE CAUSE OF SPACEBANDS BREAKING.—A New York State correspondent asks a question on a topic which will be of interest to many who are experiencing the same trouble. The opinion of others might be valuable in this connection and is a good subject for debate. Our correspondent writes: "Will you kindly answer the following question pertaining to spacebands of Linotype: On some of the machines in a plant of seven in which I work, quite a large number of spacebands get broken in the body of the spacebands at the top. The break does not occur all at once, but a single crack or split can be noticed in some of the spacebands. Is this breaking of the spacebands caused by pot pressure? If not, what can or may be other causes? I can see no place about the machine where they strike or catch in any way. The break in spacebands always occurs in the same place of the spaceband and nowhere else. It will be noticed that the side of the band broken is the side of the spaceband nearest to the mold of the disk-wheel when in position for casting the lines. It would

seem to be pot pressure at first glance. But how, asks the machinist, can pot pressure cause the break if the spaceband is not wider than the matrices? The machinist can not understand how pot pressure can injure a spaceband if the spaceband does not extend beyond the matrices. Now, let me ask question No. 2, namely: A good number of spacebands break at the most delicate of the two ears. When the spacebands drop down the spaceband chute, the ears strike the projecting steel parts at the bottom of the chute. Do you think that the delicate ear of the spaceband, by striking this projection thousands of times, becomes broken? The most delicate ear (the ear cut out to admit the aligning shelf in first elevator) is the ear usually broken. I have heard some machinists say that the spaceband in falling strikes the star and that the star breaks the fall of the band. To my mind the swiftly revolving star only adds momentum to the spaceband and increases its force in its downward plunge to the assembling elevator." *Answer.*—There is much difference of opinion as to what causes breakage of spacebands in the Linotype. The Mergenthaler Company has in recent years placed a buffer beneath the assembling point to break the fall of the spacebands and protect the ears against the blow when dropping into the assembler. The ears of the spacebands do not strike upon the guides in the bottom of the chute. The band is pushed forward by the star-wheel before the ears reach the lower part of the chute. Perhaps some of the breakage of the ears is caused by the succession of blows against the rails of the assembler, but it is the opinion of the writer that most of the breakage is caused by the elevator jaws being sprung together a trifle and so binding the ears of the spacebands, and when the wedges are driven upward the ears are held against sidewise movement and are broken at the weakest point. If the ears of the spacebands are too long or spread apart by any means, the result would be the same. The vise-jaws of machines in the hands of unskilled machinists are almost always sprung, bent or nicked, and offer much resistance to the spreading of the matrix line during justification. It is here the spacebands are wrecked. The break in the upper portion of the wedge portion of the spacebands referred to by our correspondent is traceable to the same cause—sprung vise-jaws. The lower portion of the jaw being sprung outward, when the mold-disk moves forward it forces the jaw inward and the band gives—again at its weakest point, the thin portion of the wedge against which the jaw presses. A glance at an old star-wheel will convince any one that the lower end of the band does strike the star while assembling.

THINKS RECORD IS HIGH.—An Eastern reader comments as follows on a recently published item in this department:

NEW YORK, August 4, 1903.

Editor Machine Composition Department:

DEAR SIR,—I have read your article in THE INLAND PRINTER, on page 739, entitled, "A Record by a Lady Linotypist," and I can not refrain from calling your attention to the very wrong impression as to speed which that article gives. The average proprietor is apt to confront the workmen with the records shown in your article, and expect similar productions on regular composition.

I notice the article states the record was made setting minion face on brevier slug; but neglects to state that it was measured as minion. The article also states that the type was measured by the use of the Linotype counter registering the number of lines. I presume in this number of lines is included the lines of corrections, as I see no comment has been made concerning that point.

When a record is given in THE INLAND PRINTER, it seems to me that you can not afford to print a record which gives a false impression as to the actual facts.

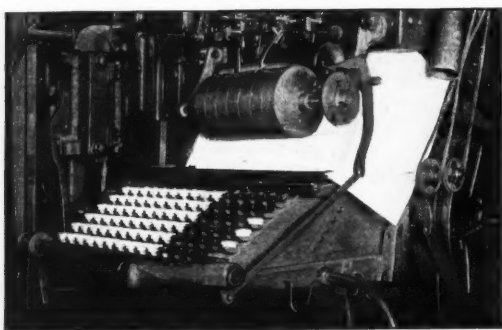
Yours very truly,

HENRY KANEGBERG.

Our correspondent is apparently not in touch with what Linotype operators are doing all over the country. The record was not published because of any exceptional speed attained, but because it was made by a woman, and as such was interesting. Six thousand ems per hour, linometer count, on newspaper copy is nothing extraordinary. Men operators by the score are doing more than this every day. It is well understood

that type calculated by linometer count gives credit for all lines set—correct and incorrect—but there are many newspaper offices in which six thousand ems per hour is the average for the entire force, measured by dupes. In the record mentioned the fact that the type was cast on a brevier slug made no difference in the measurement. The lines are alone counted and whether the machine cast them solid or leaded, it is all the same to the operator. Operators who maintain high averages always receive above the minimum wage scale, and most proprietors realize that four men who do five men's work save a \$3,000 investment in a fifth machine and are willing to divide the saving made.

A "FREAK" ATTACHMENT.—Metropolitan daily papers use such a variety of type and measures in their make-up that none but the most experienced operators can handle everything that goes off the hook. Running Linotype matter around oval, triangular or irregular cuts is one of the things which require



THE LINOSCOPE.

practice and experience, and the need of some arrangement to enable any operator to do this work without delay led Messrs. Trego and Trowsell, of the *San Francisco Examiner*, to devise what they call the "linoscope." It is in the nature of a cylinder attached to the front of the machine and a pointer which travels over this cylinder as a line is composed. In order to indent properly for any cut or "freak" insert, it is only necessary to lay the cut on a sheet of paper and outline it with a pencil. This sheet is then fastened to the cylinder and the pointer set on the left-hand edge of paper. The operator then runs down quads until the pointer clears the outline of the cut and then proceeds with composition. As each line is sent up the cylinder revolves one step, and indicates to the operator the indentation for the next line. In newspapers, where the forms are stereotyped, the plate is set on top of the quad portion of the lines thus indented, so no slugs need be cut off.

#### RECENT PATENTS ON TYPESETTING MACHINERY.

Electrical Device for Producing Perforated Strips for Composing Machines.—Jules Lagarde, Clermont-Ferrand, France. No. 734,576.

Pump for Typesetting Machines.—F. E. Peacock, Weybridge, England. No. 734,597.

Linotype Machine.—D. A. Poe and W. N. Scharf, Montreal, Canada, assignors to Mergenthaler Linotype Company, New York city. No. 734,746.

Linotype Spaceband.—J. L. Ebaugh, New Orleans, Louisiana, assignor to Mergenthaler Linotype Company, New York city. No. 735,226.

#### STAR-GAZING.

A printer astrologist, while gazing at stars, had the misfortune to run into a bank (ruptcy) and land himself in a ditch. When the inquiry into his fall had closed, he said: "Hereafter I'll let the stars go quietly on their paths while I look better to my own."—*Exchange*.



#### THE PACIFIC CABLE.

Ever since the first cable was successfully operated under the Atlantic, it has been a pet theme for Presidents, in their messages to Congress from time to time, to emphasize the advantages which would accrue to the United States if a similar cable were stretched under the Pacific ocean, connecting San Francisco or some other point on the western coast of the United States with the Orient. Long before possessions of any magnitude in the far East country were dreamed of, the subject of an American-owned transpacific cable was talked about, and if the plans laid down by legislators and fostered by executives had been followed, much good would have been accomplished. But like many another good institution, the matter of a government-owned transpacific cable was thrashed in and out of many sessions before the late John W. Mackay made his offer to the United States Government to construct and maintain a cable as a private business enterprise. This businesslike statement from a man who had become world-renowned and famous through his connection with transoceanic cable enterprises was the beginning of the end of the separateness of the United States and the far East. The lifting of this subject out of the realms of political interference made way for the speedy consummation of the project.

The condition under which the charter was awarded to the Pacific Commercial Cable Company is a matter of history, and needs to be touched upon but briefly here. The Pacific Commercial Cable Company was incorporated under the laws of New York on September 23, 1901. Its charter called for a route, such that it would have a station on no other but American soil. This necessitated the equipping of a colony on Midway Island, a place hitherto uninhabited except on occasions of infrequent visits by the savage races of that locality. From a commercial point of view, one of the immediate effects of the determination to lay this cable was a reduction in the rates imposed by European companies, the cost for a word from San Francisco to the Philippines being reduced from \$2.35 to \$1.60. Before entering into this contract, the new company bound itself to charge only \$1 a word from San Francisco to Manila and China, and 50 cents a word to Honolulu, and within two years further to reduce the charge to the latter point to 35 cents. The war with Spain and the acquirement of the Philippine Islands made the cable a necessity from a strategical point of view. The late President McKinley was enthusiastic over the possibilities of this cable, and his advocacy has been heartily seconded by the present chief executive, Theodore Roosevelt. The great experience which the cable-laying companies have had, and the propositions which have been overcome since the original transoceanic cable was laid, have made the physical effort of cable-laying easier than the ordinary citizen imagines. There was a great deal of doubt as to the possibility of the cable being in such a state of completion as to make it possible to transmit a message on Independence Day, 1903. By those well informed, however, and acquainted with the wonderful foresight of which the late John W. Mackay was possessed, and of the enterprise and perseverance of his son, Mr. Clarence H. Mackay, who has taken the reins of control into his hands, and of the expertness of his associates, the claims of the company were never for a moment doubted. The first message was transmitted by means of this cable on July 4, 1903.—*Electrical Review*.





BY CHARLES A. ROPER.

Printing-trade publications are devoting unlimited space to the cause of education in costs, and it is impossible to over-estimate the beneficial results. Among the contributors to their columns are men who have made a study of printing-trade economics, giving many useful suggestions and ideas.

There are several books published on the subject embodying elaborate systems, brought to perfection in the plants managed by the various authors, that are best adapted for use in large offices. If faithfully followed, any of these methods will solve the cost problem.

There is a class of printers who have not been fairly represented in the interchange of ideas and experiences in the trade magazines, to whom no books are dedicated, and who are in greatest need of education in costs—the multitude of small offices, employing from ten to fifteen workmen,

has generally been along mechanical rather than clerical lines, and an examination of cost-accounting systems is apt to discourage him and leave the impression that they are time-consuming propositions.

There is no published system devised especially for the small office, nor have any series of articles been written on the subject. To encourage discussion and the airing of more worthy ideas, hereafter is outlined a system designed to meet the requirements of the busy proprietor or manager who wishes to spend the minimum of time upon his books and system and the maximum time in getting out work.

This system, though not reducing all cost details on a percentage basis, is thorough and practical, giving accurate cost of production. It will show the actual cost of a job when completed, and at the close of the month will give the net profit of the month's business. It covers the office, composing-room and pressroom. The bindery is not provided for, as this work is generally sent to independent binderies. If a form is desired for record of time in bindery it can be easily made, patterned after the forms hereafter shown.

## OFFICE.

The following books are necessary to keep a record of business transacted: Order-book and job-ticket, duplicate bill-

Form 1 ORDER BOOK											
DATE	NAME AND DESCRIPTION	COST				RECAPITULATION	Date Invoiced	REMARKS		DATE	NAME AND DESCRIPTION
		Composition	Press-work	Bind-ing	Miscel.						
	Job No.					Stock	\$				Job No.
						Composition					
						Presswork					
						Binding					
						Miscellaneous					
	Price, \$					Total cost					Price, \$

constituting a large percentage of firms, if not of capitalization, of the printing industry. These offices depend almost wholly upon small commercial printing, stationery, office-forms, booklets and small advertising literature, not requiring the equipment necessary to produce other classes of printing.

Competition is very keen among these printers, because of their limited capacity, affecting not only themselves but the trade in general. Perhaps that is one of the causes for the present depression of prices. This is lamentable, for in what industry or business is there a greater risk or smaller dividends declared on capital than in the "art preservative?" It is the bitter experience of many printers that they are merely a medium of exchange between machinery, material, ink and paper manufacturers and employes, and the consumer. With few exceptions the firms enjoying stable and growing prosperity are indebted to some specialty, with a specially equipped plant.

There is only one cause for the present depression of prices—ignorance of cost. No sane person would knowingly make a practice of pricing products below cost, even if "the other fellow" does take printing at those prices.

By reason of the complex nature of production in the printing-office an efficient system must be employed to arrive at cost. This is more easily accomplished in offices where the volume of business admits the employment of accountants than in the small office, where the proprietor is often book-keeper and manager. Any system may be modified to suit existing conditions, but the experience of the small proprietor

book, cash-book and ledger. Supplemental to these are a record of statements rendered and time-book.

## ORDER-BOOK.

All orders are first entered in the order-book (form 1), numbered consecutively, ten orders to page. Date, number of order, name of customer, description of job, number of copies, date to be completed and price are written where provided for.

## JOB-TICKET.

All instructions left by customer, detailed information regarding stock, when proof is promised, style of composition and other information relative thereto; instructions about presswork, colors of inks, position of form on sheet, and other details; specifications for binding; how delivered; together with the data just recorded in order-book, are immediately copied on the face of the job-ticket (form 2, printed on open-end manila catalogue envelopes, size 7 by 10½ inches). Inside of ticket is placed all copy and styles or samples furnished by customer.

When jobs are completed tickets are returned to office and priced as follows: Cost of stock is figured from job-ticket and copied on first line of recapitulation column; time of composition and presswork (shown in cost columns) multiplied by rate per hour; bindery cost and miscellaneous items are all charged under heading of recapitulation. The total gives the cost of the job. The percentage of profit is now added and the price (if not previously estimated and fixed price given) charged where space is provided.



The date, name, job number, number of copies, description and price are now entered in the

#### DUPLICATE BILL-BOOK.

This book is 14 by 17 inches in size, containing one thousand bills, four to leaf; perforated full length in center, outside half (8 by 14) divided by parallel perforations, from center to edge, into four sections, 3½ by 8 inches each. Regular form of bill-headings are printed on reverse side of perforated sections, which, when billing, are folded back on blank (inside) half (with carbon paper between) and a copy taken.

Form 2—Job Ticket		STOCK	
Date	Job No.	Promised	
Name		Shelf Stock	
Description		Size	wt. color
		Size allowing turn	
		Stock	
		Size	wt. color
No. Copies		Cuts	out the way
Size		Cuts	out the way
COMPOSING-ROOM		Stock required	
Proof Promised		at	per \$
Sent to		Size allowing turn	
Style		Stock	
		Size	wt. color
Make-up		Cuts	out the way
Special		Cuts	out the way
		Stock required	
Single Forms		at	per \$
Electrotyped Hold form			
BINDING		DELIVERY	
Blocked		Packed	
Collated		Will call for	
Perforated		Deliver to	
Punched			
Numbered			
Ruling			
		C. O. D.	
Folding			
Covers			
Bound			
Stitched Wire Sewed			
Trimmed			

The original is detached and delivered with job, and duplicate remains in book as a record and intermediate entry between order-book and the ledger.

As all business houses demand invoices with goods and the bills must be made out, by using this duplicate bill-book you have an advanced book of record with no extra time and labor expended.

Posting is done direct from this book, dispensing with a journal and avoiding the liability of charging customers with uncompleted orders, when posting from order-book. Each page of the duplicate bill-book is footed and forwarded, and a grand total made at end of month, representing the month's production.

#### THE CASH-BOOK

needs no explanation. Every business house, however loose its accounting methods are, keeps an itemized account of all moneys received and expended.

#### INVOICE FILE.

It is not necessary to copy on any book invoices of goods or services received. The most economical manner of handling these invoices is to compare each one with goods as received, mark "O. K.," if correct, and file in an indexed invoice file. When statements are presented they are checked against the O. K'd bills, and, if correct and paid, the following entry is made on cash-book: "Sept. 1, Jones Paper Co., Mdse. per bills, Aug. 1, 30, \$112.00." If charged to account the same entry is posted to the account on the ledger. The bills are then filed away—accessible for future reference.

#### LEDGER.

Date, job number, recognizable description, and price of orders on duplicate bill-book, all entries in cash-book, and totals of statements rendered and O. K. (as above explained) are posted to the ledger. Every item of expense is charged to the various departments—composing-room, pressroom and stock. Expense borne by all departments is designated and charged as *general expense*. This division is necessary to arrive at accurate time cost. An indexed, loose-leaf ledger is preferable, with accounts grouped to facilitate reference, and the saving of time in making out monthly statements of accounts.

#### RECORD OF STATEMENTS RENDERED.

When making monthly statements, the balance, current business and total amount of account should be copied in a separate book. An inexpensive day-book can be ruled by hand into five columns, for "Name," "Balance," "Current Print-





# THE INLAND PRINTER

71

Form 6

COST SHEET—MONTH OF

190

<b>GENERAL EXPENSE</b>					
Expense			Apportionment—		
Non-productive labor			Composing-room, 45 %		
Bad accounts			Pressroom 45 %		
Depreciation—office fixtures, 25 %, miscellaneous equip.			Stock 10 %		
<b>STOCK</b>					
Expense apportionment			Stock used during month		
Express, freight, drayage and incidentals			Percentage to be added to stock to cover general and incidental expense %		
<b>COMPOSING-ROOM</b>					
Apportionment general expense			Number productive hours		
Depreciation @ 20 %			Cost per productive hour		
Interest on investment @ 6 %					
Department expense			Total number hours worked and paid for		
Wages paid					
Gross cost composing-room			Less distribution time		
			Less foreman's productive time		
			Actual time cost per hour		
<b>PRESSROOM—CYLINDER</b>					
Apportionment general expense			Number of productive hours		
Depreciation @ 10 %			Cost per productive hour		
Interest on investment @ 6 %					
Department expense					
Repairs			Number of impressions		
Wages paid			Cost per thousand impressions		
Gross cost cylinders in pressroom					
<b>PRESSROOM—JOBBER</b>					
Apportionment general expense			Number of productive hours		
Depreciation @ 10 %			Cost per productive hour		
Interest on investment @ 6 %					
Department expense					
Repairs			Number of impressions		
Wages paid			Cost per thousand impressions		
Gross cost jobbers in pressroom					

the remainder as follows—office fixtures and shelving, composing-room, pressroom and miscellaneous equipment—under head of "Invoice—Less Depreciation"; cash on hand and in bank; accounts receivable; bills receivable; invoices of stock, ink, labor and material invested in uncompleted work, represent the resources.

## LIABILITIES.

The full value of original investment, subdivided as shown under head of "Original Investment," also cash capital

invested; accounts payable and bills payable, represent the liabilities.

The difference between the columns—a balance from resources, gain; from liabilities, loss—will show what profit the investment is earning.

At close of year all bad accounts should be deducted from bills receivable and charged, together with other losses of every description, to profit and loss, to make a correct annual statement.



## TIME LOST.

It is not practical to keep any time system without original time entries, and it is very important, for economy sake, that the form used by the workmen be so arranged that no unnecessary figuring is required.

All producers—compositors, pressmen, feeders and any one whose labor is charged against jobs—are given a time-ticket each morning which provides for a record of every minute's production. Foremen, of course, only keep a record of productive time that can be charged on jobs, the remainder of their time charged to superintendence. Pressroom superintendence can be charged to lost time.

In the small office, where the proprietor and foreman are in personal touch with all production, it is not necessary to itemize in cost of job composition, original composition, corrections, alterations, proofreading, imposition, distribution and superintendence. The benefits resulting in large offices are that the manager is able to locate and correct leaks in abnormal time for any item, and keep in touch with the compositor.

The system hereafter outlined gives the total only of items of job composition in addition to original composition, distri-

a column allowed for each press under head of "Impressions" columns.

Time and impressions on cylinder presses are kept separate from jobbers.

## POSTING TIME ON ORDER-BOOK.

Time-tickets are gathered at closing time and turned over to office, ending the responsibility of foreman and workmen. The bookkeeper should verify the totals and then post all productive time—composition and alterations on compositor's ticket, and make-ready and feeding time on pressman's and feeder's ticket, which are between double rules—to the jobs in order-book, guided by job numbers. Great care must be exercised in posting time, and each item checked as posted. The workman's total time can be copied from ticket on time-book, saving the foreman that trouble.

## SUMMARY OF TIME.

The daily gross totals of footings of individual time-tickets in each department are entered on a separate time-ticket. Footings on compositor's time-slips are added together daily and the grand totals placed under corresponding heads on a compositor's time-ticket, the only change in arrangement necessary is substitute "Date" for "Job No."

Form 7.

DAILY RECORD OF ORDERS.

190

COMPOSING-ROOM.					PRESSROOM.						
Copy Hook.	Proof Promised.	Proof Sent Out.	Ready for Press.	Remarks.	Ready for Press.	When to Be Printed.	Impressions				Completed.
							Cylinder.	Pony.	1st Jobber.	2d Jobber.	

bution and superintendence. Also shows actual running time cost per hour, including distribution and superintendence.

Form 4 shows

## COMPOSITOR'S TIME-TICKET.

Abbreviations for convenience of compositor are given in corner of the margin, where is also written name and date; time began on "take" is checked in first column (where time for day is reduced to units of ten minutes); number of job, shown by job-ticket, is copied under head of "Job No."; "Composition" column is for record of composition time; "Alterations" column for time of changes from copy chargeable to customer, if not charged the time is prefixed by "Corrections" abbreviation and carried over to "Miscellaneous" column; distribution time is placed under head of "Distribution"; all other items entering into the cost of composition, prefixed by an abbreviation, are marked in "Miscellaneous" column. When compositor's "take" is finished, and he is ready for another job, he runs a pencil line from starting time checked to time finished, and the total time is easily ascertained. The first blank column is for foreman's total productive time—a supplemental record only. The last column is not used by workman, its use is explained further on.

This form should be about 5 by 7 inches. The figures in "Time Began" column can be set in eight-point, allowing space for ten-minute entries.

Form 5 shows

## PRESSMAN'S AND FEEDER'S TIME-TICKET.

The margin and first two columns, "Time Began" and "Job No." are kept same as on "Compositor's Time-ticket." The third column, "Make-ready" is for time of make-ready and special washups; "Feeding" is for time spent in running; "Lost Time" is for daily washups and oiling, and waits between jobs; number of impressions is marked in "Impressions" columns, under proper press heading.

The pressman's and feeder's time-ticket is same length as compositor's, but the width is regulated by number of presse;

column, and total hours worked and paid for placed in last (blank) column. The daily totals of all footings of "Pressman's and Feeder's Time-ticket" are likewise copied on a separate ticket as just explained.

These summaries of daily time and number of impressions, together with information on "Statement of Receipts and Expenses and Resources and Liabilities" furnish the data necessary to arrive at labor cost (form 6).

## COST-SHEET—GENERAL EXPENSE.

Rent, light, heat, insurance, taxes, stationery, postage, advertising, all supplies, miscellaneous expense; non-productive labor (proprietor, bookkeeper, errand boy or any employee who does not account for labor on a time ticket); allowance to cover bad accounts; depreciation of office fixtures and shelving and any miscellaneous repairs; depreciation of miscellaneous equipment—are apportioned as follows: Composing-room, forty-five per cent; pressroom, forty-five per cent; stock, ten per cent.

## STOCK COST.

Compare apportionment of general expense, plus express, freight, drayage and any direct expense, with amount of stock used during month. This expense is reduced to a per cent representing cost of handling stock.

## COMPOSING-ROOM TIME COST.

Apportionment of general expense; one-twelfth annual depreciation (at least twenty per cent); one-twelfth annual interest on capital invested; department expense (any expense and incidentals chargeable to composing-room) and wages paid, represent the gross cost of month in composing-room. Divide gross cost by number of productive hours (shown by "composition" and "alterations" columns on composing-room daily summary slip) to ascertain cost per hour of job composition.

Deduct distribution and foreman's productive time from total number of hours worked and divide gross cost by the remainder, to learn actual running time cost of composition.

## PRESSROOM COST.

Keep separate account of time and impressions on job and cylinder presses. Time and impressions on job-presses are bunched, as it would be splitting hairs to attempt finding difference in cost of production on various sizes and makes of job-presses. The method of ascertaining cost is the same on either job or cylinder presses. Apportionment of general expense (subdivided and charged against either jobbers or cylinders in proportion to equipment); one-twelfth annual depreciation (ten per cent); one-twelfth annual interest on capital invested (six per cent); pressroom expense—power, rollers, inks, rags, oil, gasoline, etc.; repairs and wages paid, represent gross monthly cost of pressroom.

Divide gross cost by number of productive hours ("make-ready" and "feeding time" on pressroom's daily summary of time) to find cost per hour on job or cylinder presses, as the case may be.

Divide gross cost by number of impressions for cost per thousand impressions.

## SUPERINTENDENCE — JOB-TICKET FILES.

The following files are necessary for the safekeeping of job-ticket en route with production.

Job-tickets are first placed on "Stock" file; when stock is cut and a sheet is placed in tickets, they are forwarded to composing-room; "Copy Hook," "Proof Out" and "Ready for Press" files are provided in composing-room for stages of advancement in composition; from "Ready for Press" file in composing-room tickets are transferred (with locked-up forms) to "Ready for Press" file in pressroom; when jobs are put on, tickets are kept on press files; and when completed placed on "Completed Work" file; a delivery file is provided for jobs ready for delivery. Tickets are left in office, after delivery of jobs, and as accumulated, arranged in numerical order, wrapped in packages of even hundreds and shelved for future reference. If a duplicate order is received and original ticket is desired for data, refer to customer's account on ledger for job number, then to package containing the ticket.

## DAILY RECORD OF ORDERS.

The following day's production is planned in the evening, and complete instructions given to foremen by the use of form 7.

The daily record of orders is made out in triplicate, original kept in office, duplicate and triplicate (carbon copies) given to foremen of composing-room and pressroom.

Always keep the composing-room, if possible, at least one day ahead of pressroom, having enough tickets on "Ready for Press" file to keep the presses busy next day. Annoyance and loss of time always attends a hand-to-mouth policy between these departments.

At close of day all ticket files are brought to office and job numbers copied in the proper columns as follows:

## COMPOSING-ROOM.

Job numbers of all tickets are copied under heading of "Copy Hook"; time proof is promised in "Proof Promised" column; when proof is out check under "Proof Sent Out"; when proof is returned, corrected and jobs are ready for press check in "Ready for Press" column. Any special information can be jotted under "Remarks." Job numbers of tickets on "Ready for Press" file are entered in

## PRESSROOM COLUMN

under first heading, "Ready for Press"; time to be printed in "When to Be Printed" column; number of impressions under head of "Impressions" (a column provided for each press with headings corresponding) in column designating

press on which job is to be run; when completed check in "Completed" column.

Form 8

## ESTIMATE BLANK

Salesman	Date	190
Name		
Description		
No. copies	Size	
Shelf stock		
Size	Wt.	Color
Stock		
Size	Wt.	Color
Cuts	out	way;
	out	way
Stock required		
At	per	
Cost percentage on stock		
Style		
Make-up		
"	for colors	
Changes		
Electrotypes		
Impressions		
Make-ready		
Ink		
One or two sides?		
How many to sheet?		
Changes		
Blocking		
Perforating		
Numbering		
Collating		
Folding and gathering		
Stitching	Wire	Thread
Trimming		
Ruling		
Binding		
Total cost		
Percentage of profit		
Price		

## RUSH ORDERS

are underscored as entered. Instruct composing-room in "Ready for Press" column when to get form ready, and the pressman in "Ready for Press" column in pressroom, when form is expected to be ready, and promised time of delivery in "Completed" column.

The "Completed Work" file from pressroom is emptied and tickets given to delivery clerk, who gathers the work, performs necessary finishing details (or sends the work out for completion if necessary), inspects and compares same with job-tickets. If instructions have been correctly followed the jobs are wrapped, and the tickets finally turned over to book-keeper or manager. Jobs are then priced on the order-book, entered on the duplicate bill-book, and original bills detached and delivered with jobs.

## STOCKMAN AND SHIPPING CLERK.

Stockman and shipping clerk positions should be merged, there not being enough cutting and delivery to keep two men busy. One person can easily perform the duties of both positions and find time for blocking and simple bindings. This consolidation will simplify superintendence by leaving only three persons—foreman of composing-room, foreman of pressroom and stock-delivery clerk—answerable to manager for production.

The duties of the stock-delivery clerk are so numerous and detailed that it is practically impossible to keep time on his work. The best way to account for this expense is to charge each job with cutting and delivery in proportion to bulk and quantity. The minimum charge on small orders should be at least 25 cents, and ranging upward.

## ESTIMATING.

With labor cost established, all guesswork in pricing printing is eliminated and estimates can be intelligently made. The work of estimating carries with it the highest responsibility. To keep in mind the numerous details of production and to avoid omissions an estimate memorandum should be used (form 8).

The proper cost per cent is added to stock items, composition and presswork charged per labor cost figures, and after all items are estimated the total should represent the entire cost. The profit added will then be *net*. Original estimates are kept in indexed letter file. If successful in competition the copy and specifications are compared with estimate and customer notified at once of any changes entailing additional expense in production.

Estimate blanks are also used as a memorandum when taking orders and instructions from customers. It is not convenient to enter each job on order-book and fill out job-ticket as received and dangerous to depend upon the memory for details.

Comparisons of estimates with cost of completed jobs, if carefully studied, will minimize errors in estimating composition and other items of unknown cost.

## IN CONCLUSION.

Elaborate bookkeeping and office and workroom systems are expensive when the time of manager is wholly taken up with details, or the proportion of non-productive labor is unduly increased by the employment of additional bookkeepers. In offices of small and medium size, especially, office help and other non-productive labor must be reduced to the minimum to keep productive labor cost within competitive limits.

The foregoing embodies all essentials in office accounting, gives as good *results* in ascertaining labor cost as any system, and the time required will not exceed one hour daily over bookkeeping of the simplest character.

To those unfamiliar with cost accounting, this system may seem complicated at first sight, but, if adopted, they would soon learn that it is practically self-sustaining, requiring less attention to books and production than when no system is employed.

## THE ENTHUSIASM OF CONVICTION.

It is interesting to know that Sir Thomas Lipton says that aside from yachting, business is his sole amusement. He says that he finds the conduct of his commercial enterprise the most fascinating kind of sport. He enters into his work with constantly increasing delight and pleasure, and work that to another would be overwhelming in its responsibility and vexations is to him a pleasure, because it is exactly suited to his tastes and because he finds in it his greatest delight. He says that he is the hardest-worked man in his whole force of workers.

In advertising a business, in buying merchandise, in managing men, in doing all the work of a great establishment, the



A NON-UNION FEEDER.

man who is surest of success is the man who is in love with his work.

A credit man in estimating the desirability of an account will give considerable attention to a man's business habits. If he does his work with the attentiveness and regularity of the man who is enthusiastic over his duties, his success is twice as certain as the success of the man whose habits are good and whose hours are regular, but who finds every task a matter of drudgery and difficulty.

One reason why many men fail in business is that they are not in love with their work. They are not able to rise to the needs of the moment; they lack enthusiasm that will carry them over difficulties; they are caught and defeated by obstacles that they can not surmount, because they do not love the business of grappling with difficulties. They are half defeated because they have no definite likings, no definite aim, and are at the mercy of whatever unforeseen difficulty they lack the moral courage or the interest to check before it becomes overpowering.

Find a man who is in love with his work and you will find the reason why many a venture has gone on to success when other men said it was doomed to failure. An enthusiastic belief in one's own work, coupled with the diligence and attention that must result from that enthusiasm, will determine success when everything else promises failure.

If a man is in the wrong place, let him get out of it as soon as possible. If he has cultivated the doubting habit of mind, the nervelessness that is born of indifference, let him, for his own sake, get as quickly as possible into a place where he sees ahead of him a goal that he believes in and that he is sure he can attain by force of his own powers.—*The Keystone*.

## PRIDE OF THE CRAFT.

I do not wish to miss a copy of the "pride of the craft."—*Joseph Aron, Boston, Massachusetts*.



### THE ENTERTAINMENT OF THE FORTY-NINTH SESSION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

DELEGATES, ex-delegates and visitors to the forty-ninth session of the International Typographical Union were entertained on a scale of bounteous hospitality which eclipsed all previous efforts in this direction. Indeed, such lavishness of entertainment as was offered Columbia's guests would not be possible in any other city except the nation's capital. The various entertaining bodies vied with each other in the magnificence of their festivals, and the heartiness with which the visitors accepted each invitation was highly encouraging to the hosts.

guests freely fraternized, exchanging greetings and renewing old acquaintances.

The Woman's Auxiliary of Columbia Typographical Union, No. 101, held forth in the hotel parlors and made welcome the ladies accompanying delegates and visitors. A dainty luncheon was served and several musical numbers rendered, the reception being of an informal character and the guests made to feel that their welcome was earnest and hearty.

Prof. Willis L. Moore, Chief of the Weather Bureau, an old-time printer, was introduced later in the evening and made a few facetious remarks and pledged fair weather for convention week. Mark L. Crawford, ex-president of the International Typographical Union, also addressed the gathering, and after several songs and other festivities the partici-



THE FORTY-NINTH CONVENTION OF THE I. T. U. IN SESSION.

Not only was this the largest meeting of delegates to an International Typographical Union convention, but the number of visitors and ex-delegates present was the greatest ever known, and far exceeded expectations and precedent. Although called upon to entertain fully one-third more guests than calculated upon, the manner in which the local bodies arose to the occasion was the subject of high encomium and hearty congratulation.

Columbia Typographical Union started the ball Saturday evening preceding convention week by giving an informal reception at the Ebbitt House, which had been chosen as headquarters of the International Typographical Union. Here Chairman F. N. Whitehead and members of the reception and entertainment committees bade the visitors welcome and extended the glad hand of fellowship to all. During the evening a buffet lunch was served, and the refreshments, both solid and liquid, were spread in abundance. Delegates and

pants retired, greatly impressed with the hospitality and capacity of Columbia's entertainment committee.

Sunday morning found every delegate and visitor on hand to take train for Baltimore, to which city they went as the guests of Baltimore Typographical Union. Although in the morning the skies were threatening, the weather soon cleared, and after the fifty-minute ride the entire party embarked on the steamer Emma Giles and were taken down Chesapeake Bay to Annapolis. The cool, clear day and saline breeze were excellent appetizers, and the entertainment committee of Baltimore union had abundantly provided for this condition. The stop at Annapolis permitted the boat to be cleared and the tables spread, so when the excursionists returned aboard from their trip around the quaint city, the capital grounds and Naval Academy, a bountiful feast awaited them. Leaving Annapolis, the boat was headed for Tolchester Beach, arriving about 4 o'clock, where an hour or more was spent by the



party, bathing in the invigorating salt water, boating, or in various recreations about this beautiful resort. On the return trip luncheon was served, the party returning to Washington well convinced of Maryland's famous hospitality.

The committee in charge of Baltimore's entertainment was composed of G. P. Nichols, chairman; A. Stair, A. L. Jackson, T. D. Roberts, R. A. Williamson, G. W. Frizzell and A. J. Wagner. This committee, with the active assistance of



DELEGATE'S BADGE.

BALTIMORE SOUVENIR  
BADGE.

a number of subcommittees, labored for months to provide the splendid entertainment given, and covered themselves with glory in its discharge.

The round of pleasure so soon begun was continued Monday. The convention adjourned early to become the guests of Columbia Union on a trip by boat down the Potomac to River View. The freedom of all the sports at this beautiful resort was extended all who went, as also to the dinner provided for by the committee. Bands of music on the boats, which made hourly trips to the resort, and orchestras in dancing pavilions, provided means of enjoyment, while the "shoot the chutes" and other sports were freely patronized. The ladies and children especially enjoyed the treat provided on this occasion, and its pleasures will not be soon forgotten by the participants.

The program of entertainment for Tuesday was under the auspices of the Washington Ex-Delegates' Association. This body is a group of delegates to former conventions numbering one hundred members, now employed in the national capital, and their program consisted of a trolley ride to historical Arlington Heights, the former home of Robert E. Lee; thence to Mount Vernon, the old home and tomb of Washington, and returning by way of Alexandria, Virginia, where an appetizing buffet lunch was served. The trip was a most delightful one, the view from Arlington Heights and Mount Vernon being most impressive. After luncheon at Alexandria the party visited Carlyle house, Grace church and other historical points of interest, made so by their connection with the lives of Washington and Lee. At Portner's brewery the visitors were made welcome and presented with souvenirs in the shape of miniature steins and larger ones filled with the nectar of Gambrinus. Ex-delegate's day will long be remembered by those who took part in this outing.

Invitations had been issued to Columbia's guests to participate in a carriage ride through the city of Washington and parks Wednesday afternoon, and promptly at 3 o'clock

carriages were taken at the Ebbitt House and the drive commenced. Over one hundred and fifty carriages were in line and the cavalcade at once proceeded through the beautiful residence portion of the city and then through scenic Rock Creek Park. The drive through the shady depths of the natural forest, along the banks of the turbulent stream, was thoroughly enjoyable, and its restful pleasures appreciated by the weary bodies of many who had been all but overcome by the comprehensiveness of Columbia's hospitality. The entertainment committee's thoughtfulness in providing this means of rest and recreation between the strenuous rounds of conviviality and sociability was commended by all, and the delights of the ride and the buffet luncheon served at Huerich's on the return constituted one of the most delightful of the many entertainments provided by the hospitable hosts of the nation's capital.

As a side attraction, a game of baseball was played at the American League grounds between Washington and Baltimore unions for the benefit of the inmates of the Union Printers' Home at Colorado Springs. The game was largely attended by an indulgent crowd of fans, who overlooked many errors marked on the margins of the score cards and never kicked when the copy cutter handed the game to Baltimore at the end of nine hours—or innings.

Thursday was Women's Auxiliary day, the ladies of the local auxiliary taking charge of the visiting ladies and treating them to a ride around the most interesting of American cities on the "Seeing Washington" cars. In the evening a visit was made to the Congressional Library, the magnificence of which was a revelation to many and an inspiration to all.

At the invitation of the proprietors of the Arlington Brewery, at Rosslyn, Virginia, many thirsty souls visited their plant in the evening, but of the sights they saw there nothing will be written.

Friday the committee issued a general invitation to all members of the local union and visitors to the convention to spend the day at Cabin John's Bridge, and an immense gathering took advantage of the opportunity to visit this popular pleasure resort. The moving pictures, scenic railway and other entertainment features were thrown open to the guests, and a special musical program was arranged for the occasion by Haley's orchestra. Altogether a delightful evening was spent and all returned to the city satiated with the festivities of the week.

THE TYPOS' OUTING ON CHESAPEAKE BAY.  
(Cartoon by Bradford in Baltimore Herald.)

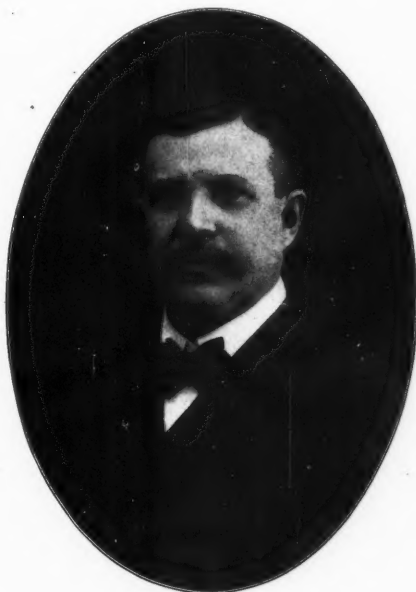
During Friday and Saturday the visitors were escorted through the numerous Governmental buildings, the Bureau of Engraving and Printing and the old and new Government Printing-offices being the centers of attraction. Every courtesy and consideration were shown the visitors and a hearty welcome extended them by their brothers in the Governmental service.

After the adjournment of the convention on Saturday, many availed themselves of the opportunity to visit the great

cities of New York, Philadelphia and Baltimore, returning to their homes with a new conception of Eastern hospitality.

## GOSSIP OF THE CONVENTION.

All had plenty—none too much.  
The most orderly convention in history.  
There was a noticeable absence of the old-time "tourist."  
The "gentleman from Texas" was very much in evidence.  
Charles ("Resolution") Spencer was around giving the glad hand to all.



F. N. WHITEHEAD,  
Chairman, Committee of Arrangements.

Miss Carrie E. Cathcart, of St. Joseph, Missouri, was the only lady delegate to the convention.

L. C. ("Boss") Shepard, of Chicago, was about among his many friends during convention week.

Percy B. S. Thayer, night foreman of the Boston *Herald*, was one of Boston's delegates to Washington.

Ex-International Presidents William B. Prescott and Mark L. Crawford were prominent visitors at the convention.

The convention took its hat off to the Washington *Post* when Monday's editorial, "Hats Off to the Printers," was read.

Oscar J. Ricketts, foreman of printing, Government Printing Office, accompanied the excursionists on Baltimore's outing Sunday.

"Black" John Douglas, delegate from Bradford, Pennsylvania, was one of the interesting characters at the convention.

Thomas A. Whalen, superintendent of the municipal printing office, of Boston, was in Washington to take in the convention.

Some of the Western contingent discovered on the Baltimore excursion that crabs and ice cream do not agree at close quarters.

Alfred Page Marston and William Briggs, of the Government Printing Office, entertained a number of friends in princely fashion during convention week.

Chicago's delegation was a cosmopolitan one—Joseph I. Leigh, an Englishman; John McGowan, Irish; Conrad Mueller, German, and Leon Hornstein, a Jew.

A large lobby was sent from St. Louis to Washington to convince the delegates that St. Louis was the center of the

earth, but their oratorical ability was not needed to decide the matter. The delegation were all gentlemen of large capacity.

Delegate Kaurer, of Wilkes-Barre, Pennsylvania, complained that the convention wastes valuable time and "gets in a whole lot of hot air that don't cut any ice."

William ("Kicker") Mill, ex-delegate of 1878, who has a wide acquaintance among the old-timers, attended the Washington convention and was kept busy shaking hands.

Jesse L. Nave, of Bristol, Tennessee, ex-delegate to Cincinnati, was the youngest delegate to the Washington convention. Delegate Nave has not yet reached his twenty-first birthday.

The manager of the Ebbitt House, headquarters of delegates, said the delegates were more orderly than a recent convention of ministers, and quieter than the Epworth Leaguers.

W. S. Osbon, of Dayton, Ohio, six feet five in height, doubled up with J. P. Murtaugh, of LaSalle, Illinois, a four footer, and wherever they went were known as the "long and short men."

President Joe Jackson, accompanied by his band of warriors and several cases of printed matter and badges, took the city by storm and won the convention for St. Louis in 1904 hands down.

A beautiful souvenir guide-book was given to every lady visitor at Arlington on Tuesday's excursion of the Ex-Delegates' Association. It was finely illustrated and was highly prized by its recipients.

Capt. William M. Meredith, chief of the Bureau of Engraving and Printing, was greatly missed at convention headquarters, his recent bereavement in the loss of his wife casting a gloom over his many old-time friends.

Bob Shields, delegate from Butte, Montana, sprung the most unique card at the convention. Embossed on sheet copper, it was eagerly sought after, even the newsboys of Washington hunting for the man who was giving away "gold cards."

Mrs. J. W. Bramwood, wife of the secretary-treasurer of the International Typographical Union, was presented with a handsome set of silver teaspoons. The gift was a token of esteem from her lady friends in Washington.



J. A. HUSTON,  
Secretary, Committee of  
Arrangements.



Z. T. JENKINS,  
Chairman, Reception Committee.  
C. T. U. No. 101.

"Mike" Colbert, "Charley" Hawkes, Louis Hornstein, Professor Moore, of the Weather Bureau, and a number of ladies, were so entranced by the beauties of Annapolis that they missed the excursion boat when it left for Tolchester Beach on the Baltimore outing, Sunday. By returning to Baltimore and catching a later boat to Tolchester, they rejoined their friends on the excursion steamer.

The souvenir badge which Baltimore Typographical Union presented to each guest at its outing consisted of an oyster

shell with a small metal crab attached, and streamers of black and yellow ribbon. They were eagerly sought after and treasured.

George M. Ramsey, ex-president New York Pressmen's Union, No. 1, who enjoys the distinction of having represented both pressmen's and typographical unions at international conventions, was "in the hands of his friends" during convention week.

The convention souvenir, a handsome volume of nearly one hundred pages, illustrated with views of the capital city and portraits of officials of the union and the National Government, was presented to each delegate and visitor, and highly treasured.

The smoker given by the Central Labor Union to the delegates of the International Typographical Union and the International Stereotypers' and Electrotypers' Union was well attended. It was one of the many delightful incidents of convention week.

H. S. Sutton, printer by vocation, novel writer by avocation, was one of those who acted as guides to convention

edgment of the warm reception and splendid entertainments tendered them during convention week. A special gift of a large arm-chair and a marble block to accompany the gavel was made to Mrs. Gordon.

The delegates to the International Stereotypers' and Electrotypers' Convention, who went on the Baltimore excursion as guests of Baltimore union, later presented Baltimore's delegation to the Typographical Union Convention with a gold-



JOE M. JOHNSON,  
President, Columbia Typographical Union.



D. C. VAUGHAN,  
Vice-President, Columbia Typographical Union.

visitors. Mr. Sutton was delegate from Washington to the Denver convention of 1889 and was secretary of the Atlanta convention in 1890.

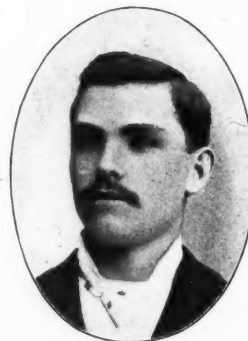
William Henry Stubbs, the champion Baltimore Linotype operator, had a clean proof in the baseball game between Baltimore and Washington unions. The only mark he got was one in the run column, having no hits, put outs, assists or errors. Stubbs played right field.

Charles E. Ellis, of Richmond, Virginia, eighty-eight years old, and a delegate to the first international convention, held in Cincinnati over fifty years ago, was in Washington renewing old acquaintances and making new ones. Mr. Ellis was also a delegate to Washington in 1868 and again to Cincinnati in 1870.

President Joe M. Johnson, of Columbia Typographical Union, was called away from the city to attend the funeral of his father at Fayetteville, Tennessee, his duties devolving upon Vice-President Vaughan during his absence. Mr. Johnson returned to Washington before adjournment of the convention.

The local reception committee of the Woman's Auxiliary, which had the matter of the comfort of the visiting ladies in charge, was composed of Mrs. J. M. Johnson, chairman; Mrs. Charles Jack, Mrs. A. W. Bowen, Mrs. Charles Nace, Miss Aberthy, Miss Daisy Cummings, Mrs. William Garrett and Mrs. J. E. Goodkey.

At the close of the session of the Woman's Auxiliary, silver mounted gavels were presented by the ladies to Mrs. Laura Gordon, president of the local auxiliary, and to President J. M. Johnson, of Columbia Typographical Union, in acknowl-



W. J. HANAFIN,  
President, Baltimore Typographical Union.

headed cane as an acknowledgment of the courtesy extended them, stipulating that it be carried by Baltimore's delegate to future conventions.

Washington has numerous social clubs and societies composed of printers, not the least of which is the Columbia Debating Society, members of which are employed on the night force in the Government Printing-office. These men gather in the afternoon a couple of times each week and debate live topics of importance in national and union affairs,



MRS. FRANK A. KENNEDY,  
President, Woman's Auxiliary,  
I. T. U.



LAURA B. GORDON,  
President, Woman's Auxiliary,  
No. 13.

thus bringing out latent talent in its members and setting an example which might be followed with advantage in other large cities.

One of the pleasing events of the closing day at auxiliary headquarters was the presentation of a handsome silver loving cup to Secretary-Treasurer Donnell by Mr. and Mrs. George F. Halsey, of Washington. The card accompanying the cup was inscribed: "Kindly accept this token as a souvenir of the forty-ninth session of the International Typographical Union. Pleasant remembrances of the past and good wishes for the future." Mrs. Donnell also received a handsome picture of the new Government Printing-office building from Mrs. Roberts, of the Washington auxiliary.

George E. Esterling, delegate from Denver, Colorado, was the most popular man at the convention. Everybody wanted



to exchange cards with him, and the genial foreman of the United States Colortype Company disposed of nearly two thousand of the handsome cards he brought with him. They were in the shape of a folder containing six three-color pictures of Colorado scenes, the delegate's card showing him



MISS KATHERINE KIDD SPENCER,  
Chairman, Entertainment Committee,  
Woman's Auxiliary, No. 13.



MRS. JOE M. JOHNSON,  
Chairman, Reception Committee,  
Woman's Auxiliary, No. 13.

mounted on a burro, with the line below reading "Me and Satan." Mr. Esterling also distributed a trunkful of three-color pictures and souvenir booklets among the Washington ladies.

W. S. Waudby, candidate for Commissioner of Labor, had an amusing experience at the luncheon given at Huerich's after the carriage ride. Mr. Waudby had secured some salad for his party and was making his way toward them through the crowd, when he was captured by a lady who relieved him of his burden, saying she had been waiting for some time. Recovering from his astonishment at being mistaken for a waiter, he secured a second supply, but before he could "deliver the goods" he was waylaid by the same lady who again confiscated the "take." On his third attempt he gathered some friends about him and with the interference so formed reached his party without further mishap.

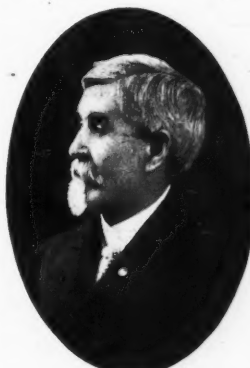
As a slight token of appreciation for the many delightful entertainments of convention week, Chairman F. N. Whitehead, of the committee of arrangements, was presented with a beautiful gold watch and chain by the delegates to the convention. Mr. Whitehead's efforts were ably seconded by the other members of the committee, Messrs. J. A. Huston, John R. Berg, H. B. Goodrell, E. E. Calhoon, J. B. Dickman, T. M. Ring, C. C. Thompson, H. F. Sauter, E. W. Patton, E. E. Wear, G. B. Seibold, T. J. Rowe, T. F. Ellis and D. W. Fleming. To each of the committeemen a gold enameled emblem of the secret society or fraternity to which they belong was presented. Those of the committee who belong to no society received handsome silk umbrellas.

The session of the Woman's International Auxiliary was most harmonious, and the daily sessions productive of much good in furthering the work of this branch of the Typographical Union. The new officers elected were: President, Mrs. Frank A. Kennedy, Omaha, Nebraska; secretary-treasurer, Mrs. E. D. Donnell, Cincinnati; first vice-president, Miss Laura B. Gordon, Washington; second vice-president, Mrs. Charles McKee, Indianapolis; third vice-president, Mrs. Edward Buchanan, Nashville, Tennessee; fourth vice-president, Mrs. C. C. Huston, Atlanta, Georgia; chaplain, Mrs. Waudby, Rochester, New York; guide, Mrs. Frank O. Martin, St. Joseph, Missouri.

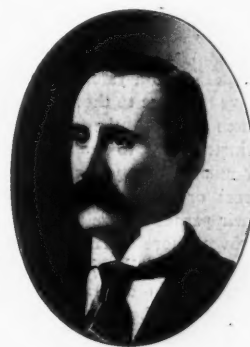
The oratorical ability of the members of Columbia Union has often been commented upon and their versatility as entertainers has been the subject of remark. It is not generally known that this quality has been developed in many of the members by an organization among the capital city typos,

called, in the parlance of the café, "The Knockers Club," the true name of the order being the Knights of Momus, or disciples of fun. This club holds monthly meetings in the downtown hotels, and entertains as guests of honor men of theatrical, congressional or journalistic prominence. The program calls for an original story, poem or other form of entertainment from each of the members, and the guest of the evening likewise contributes to the entertainment. The scintillating wit and repartee of these evenings and the impromptu speeches made on these occasions are the means of developing much of the admirable qualities so noticeable in Columbia's membership during the recent convention.

The Mailers' Trade District Union held their first convention in Washington the week of the International Typographical Union Convention, and matters of great importance were considered, and many new laws made which will have a tendency to benefit the craft greatly within the next year to come. The delegates' credentials were received and the following delegates seated: Charles Heidrick, Chicago Mailers, No. 2; D. J. McCullough and William Keating, New York Mailers, No. 6; Eugene F. Murphy, Boston Mailers, No. 1; Joseph Hudnall, St. Joseph Mailers, No. 15; Thomas Morton, Toronto Mailers, No. 5; C. F. Masters, Kansas City Mailers, No. 7; Joseph Roehl, St. Louis, Missouri, and Edward Eby, Cincinnati Mailers, No. 17. Mr. James J. Mulcahy, the president, has done considerable for the welfare of the mailers in general, and his report and the recommendations therein met with the hearty approval of the many delegates present. The secretary-treasurer reported the treasury in a very healthy



CAPT. W. R. RAMSEY,  
President, Ex-Delegates' Association  
of Washington.



CHARLES T. GRAFF,  
Chairman, Reception Committee,  
Ex-Delegates' Association.

condition, and suggested that the Organization Committee use every available effort to strengthen the locals now in existence, and secure more applications for new membership.

### DO CONVENTIONS PAY?

BY W. B. PRESCOTT.

THE convention season is over, and the question "Are such gatherings worth while?" is a pertinent one, even though it be somewhat hackneyed. So far as employers' associations are concerned, such meetings are not open to objection. Most, if not all, of the delegates defray their expenses, so if their time be devoted to the social delights incident to the occasion, and that suits them, it is nobody's business. And frequent conventions are, perhaps, necessary in the case of young organizations that have questions of principle and business policy to settle. But with old-established trade unions, having no fundamental issues to dispose of, and where the bills must be paid from not overly plethoric treasuries, which in turn are recouped from the pockets of struggling working people, there is little or no excuse for the



wanton waste of time and money which is characteristic of the average annual convention.

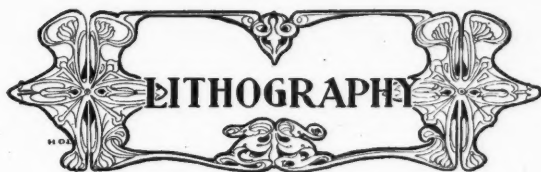
The International Typographical Union sets the fashion among printing-trade organizations in such matters, and also furnishes an excellent illustration of the absurdity of the prevailing practice. Time was when the advocates of frequent sessions put forward the claim that they were a business necessity. That reason is not seriously advanced at this time by the knowing ones, and we are told a convention is a good advertisement for any society, and the social side—the opportunity it affords delegates and visitors of renewing old friendships and making new ones—is well worth the price. Probably the participants in these pleasant festivities think so, as they enjoy a sumptuous holiday at cut-rate prices, while the stay-at-homes, in one way or another, pay the difference. And the home-guards are the people in whose interest the conventions are supposed to be held, and who, as compensation for supplying the money for the “good (or bad) time,” harbor the delusion that the “delegates will do something of a definite character about this or that affair.” Fortunately—the word is used advisedly—typographical conventions seldom take definite or drastic action on any subject. The atmosphere of good-fellowship so permeates the places where delegates assemble there is a constant striving to dispose of vexed questions so that the immediate company will be satisfied. That disputes should be “settled right” is not thought of by the average delegate, as such a policy would interfere with the week-long era of good feeling which the entertainment committee spends thousands of dollars in promoting. It also explains why so many matters, hoary with age, make their appearance at convention after convention. Really, instead of “doing something,” the delegates seem to exercise much ingenuity in evading knotty problems, first by accepting every invitation to a junket that is presented, and then, finding they have not time to thoroughly investigate the problems, referring them back to the officers “with power to act,” and with “instructions to report.” This is similar to the drillmaster’s command, “As you were!” for such questions usually emanate from or have passed through the hands of the officers, and their parade before the convention gives them an airing which proves more harmful than beneficial to the union. This do-nothing policy is generally comfortably designated as conservative, in contradistinction to what occasionally happens. Sometimes between entertainments, or perhaps just after returning from an epicureanlike repast, a perplexing but half-digested problem comes up for discussion. A delegate opens the debate, ignoring the law and the facts in the case (but why think of such prosaic things when every day is a holiday?), and appeals to the sentimental and sympathetic in his auditors, discussing anything but the real issue. This sets a pace agreeable to the sensuousness which follows the enjoyment of a good meal or accompanies happy anticipation of the joys of the next gastronomic event on the program, and a flood of oratory of a like character is let loose. Finally a vote is taken and the local union is indorsed or the action of the officers approved, as the case may be, with a whoop and a hurrah. This is called decisive action, though under just such conditions Typographical Union conventions have made some of the most egregious blunders that have cursed the craft.

The writer has often wondered why the home-guards—the men who pay the freight and who have no axes to grind—tolerate the continuance of these annual “hot-air” tests. The history of the Typographical Union demonstrates that while conventions have been the prolific promulgators of plans to establish benefit features of various kinds, they have ever failed to secure the funds—a fatal omission. It was not until the members at large became the lawmakers that the organization had one (always excepting the traveling-card system) of the several features which have served it so well, and of which the members are proud. Nowadays, there are many things which a convention is unable to accomplish,

though there is nothing which a convention can do which can not be done as well, if not better, by the officers or the members. Furthermore, almost every great mistake of the International Union and every indefensible and ridiculous law on its books can be charged to conventions.

At one time it was said hasty legislation was due to the delegates electing the officers, which fostered “politics” to such an extent that legislation was overshadowed to the extent of being lost sight of. Now, however, the members select the officers by popular vote, yet union “politics” is as breath to the nostrils of the delegates and the small army of visitors that, in these latter years of grace, follow conventions, and the accompanying good things. If one were to ask a logical and truthful man who has attended three or four conventions why these things be, he would probably receive the answer vouchsafed the writer by such a man, who said: “The delegates talk politics for the same reason they accept invitations, and the next convention will be held in the town that promises the most entertainment—there is no real business before them—not even enough to furnish a text for a “healthy session.” This straightforward fellow struck the keynote. Not being the first, or even the third, convention he had attended, he did not allow the pleasant fictions of the welcoming addresses or the soft-sawder of the press to delude him into the belief that he was of much importance in a body doing great things.

And what of the cost of a Typographical Union convention? At a low estimate, the recent one caused an outlay of \$30,000, though some have estimated the total cost to have been \$60,000, or \$1.50 per member—and at that thousands were not represented in any way—and was in actual session about thirty hours; in round figures, the approximate cost was from \$1,000 to \$2,000 for each hour in session. Considered in this light, the affair assumes the aspect of a function of the Newport smart set, rather than an assemblage of representatives of workingmen. And yet, with all this expenditure, the main topic of conversation among the delegates was not so much how the interests of the organization could be advanced, as the election of officers. With that the convention, as such, had no more to do than it was officially concerned with the success of aerial navigation. The members are not aware of these things, because they have acquired the habit of regarding conventions as prime essentials, and do not scrutinize their acts or cost carefully. If they but realized the meager results achieved by the average delegate, as compared with the outlay, and that indulgence in similar extravagance for other services rendered the union would be disastrous, the folly would soon come to an end. Or, if delegates were called upon to show what they had done for the money voted them, as other officers are, the stated convention would be doomed. For a short period Typographical Union law read that conventions could only be held after a call had been approved by a majority of the members. At that time the organization was in harmony on this question with the more progressive labor unions the world over. Unfortunately, however, the city in which the next convention should be held had been named, and the local union there, itching to do the grand as an entertainer—in conjunction with members ambitious to be delegates and partake of the entertainment—secured a reconsideration of the vote. By dint of much canvassing and the industrious circulation of misleading assertions, the no-stated-convention law was repealed by a majority about equal to the number of candidates in the field. It is fair to conclude that if the matter were fairly presented to the members of this old organization, and they fully informed as to the facts, the useless and expensive convention would be put in the “has-been” class. There are numerous ways in which the unions could spend the money to better advantage. Let it remain in the member’s pocket rather than fritter it away in the prodigalities attending the yearly junkets—by courtesy called conventions.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to Lithographic Department, The Inland Printer, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

IMITATING LITHOGRAPHING ON CELLULOID.—J. L. K., Washington, D. C., writes: "Kindly give me a recipe for fastening lithographs in colors to appear like printing done direct on the celluloid." *Answer*.—Fasten the printed sheets to the transparent celluloid by using a varnish made by taking one part gum shellac, one part camphor and four parts of alcohol; dissolve same and use very thin, placing sheets under a reasonable pressure.

CONDITIONS IN SOUTH AFRICA.—The *Lithographic Gazette*, the official organ of the United Lithographers of Great Britain and Ireland, prints a warning to those who have come under the influence of unscrupulous agents giving glowing accounts of the good (?) conditions existing in that desolated land. It also publishes a price-list of foods, rents and other necessities, showing that the cost of living is excessively high and wage competition very fierce there.

INSTRUCTIONS FOR ENGRAVING ON STONE.—W. F. W., Coshocton, Ohio, writes: "Is there any book giving instructions for engraving on stone or, in other words, lithographing on stone? Does the 'Grammar of Lithography' give instruction in engraving?" *Answer*.—The "Grammar of Lithography," on page 131, gives pretty full explanations for this part of the lithographic profession. THE INLAND PRINTER, in its lithographic department, has covered the subject of engraving at various times, with practical hints gathered from shop experience. See index to the volumes for several years back.

LITHOGRAPHIC CONDITIONS IN ENGLAND.—The British lithographer complains in the *Lithographic Gazette* about having very often to work under the foremanship of a typographer, simply because he is a cheap man. It is further stated that in the lithographic establishments they use old-fashioned machinery, in the most cases entirely worn out, and if the workman complains thereof it is hinted that some of the best jobs were once run from those presses. The English lithographer is not encouraged by his employer, as his brother in the States is, therefore he jogs along contentedly in the same old way, while foreign competitors go ahead throwing out old machinery and installing new.

BOOK-COVER DESIGNING IN AMERICA.—"Twentieth Century Cover Designs" shows the finest covers designed during the last few years in this country by such men as Will Bradley, Walter Enright, Frank Hazenplug, Ralph Fletcher Seymour, and women who rank equally high, as Kate Griswold, Blanche McMannus, Mrs. Henry Whittman and others. There are about two hundred designs by leading artists. This book is a correct guide to artistic book designing. It contains a number of essays by practical craftsmen on the use of

"Colors," "Cover Designing in General," "Pyrography as a Fine Art," Viennese "Inlays," and many other matters of far-reaching import in this art. It is a work for the high artisan and shows how beauty and utility can be united to produce the finest effects. For sale by The Inland Printer Company, Chicago. Price, \$5.

EXPERIMENTING ON ALUMINUM.—"Color Prover," Cincinnati, Ohio, writes: "I have occasion to use powdered asphaltum mixed with wax, and also need some oxalic, powdered to a fine dry dust. I have tried to rub these things to a powder, but can not find the right way, somehow. Seeing that you answer a great many such shop questions, I make free to ask. Our druggist does not seem to understand, and my fellow craftsmen do not know. It is an experiment on aluminum I am after, and I will let you know the result." *Answer*.—In order to obtain a good asphalt powder mixed with wax, it is necessary to fuse the wax and asphaltum together. Say to a certain quantity of pure syrian asphalt, take ten per cent of pure beeswax; melt, and after cooling, break up into small bits and finally reduce to a fine powder. The oxalic acid, being hygroscopic, must be powdered in a hot mortar. Care should also be taken to dry the oxalic before crushing it.

RISE IN PRICES IN THE LITHOGRAPHIC INDUSTRY IN FRANCE.—In France the price for lithographic poster printing has at last been raised by the joint action of the employers' syndicate, establishing a minimum per ream for the trade and twenty-five per cent more to direct customers on the following prices: Size, 24 by 32, per ream, \$5, and subsequent prices: Size, 26 by 40, \$6 per ream, and \$2.06 for subsequent reams; sizes, 30 by 42, 31 by 45, 32 by 48, inclusive, \$8 per ream; sizes, 44 by 60 and 48 by 64, inclusive, \$9.75 per ream, and \$3 to \$3.25 for subsequent reams; size, 52 by 80, \$18 per ream, and \$6 for subsequent reams. It has also been agreed that in case of interruption by the customer the charge for lost time shall be \$1 per hour for 32 by 48 inch, \$1.25 for 40 by 56 inch, \$1.50 for 48 by 64 inch and \$2.16 for 52 by 80 inch. All spoiled sheets are invoiced and delivered on a basis of a five per cent discount, and the customer may add his imprint in cases where the work is direct.

AN INVITING ADVERTISEMENT.—The Eclipse Electrotype & Engraving Company, of Cleveland, Ohio, sends a booklet of more than ordinary importance, as it is a gem in idea and execution. A unique combination of the three "E's" upon the cover is printed in gold. It is bound with a neat silk cord and enclosed in a transparent paper, which is so charmingly employed to give refinement to booklets. The title-page bears the inscription, "Shop Rhymes," and is deftly designed in modern style (gray and broken black). The introductory page has the rhyme, "Would you like to know how a 'cut' is made?" etc. Then come twelve striking pictorial reproductions, showing the various stages that a "cut" has to pass through before it is shipped on the train to reach its destination. The olive-black and soft gray tint, pictorial and literary matter, is carried through the entire book, giving unity of design to the production, and testifying to the fact that these people know, not only how to illustrate, but also how to "write up" advertising matter in a catchy manner.

MORE ART REQUIRED.—According to the observations of a daily paper in its editorial part, the French consul at Rouen has commented upon the inartistic decoration with which our labels are sent abroad, and has warned our manufacturers that they must bestir themselves if they would compete with the French products, which, although not better, or perhaps much worse, are, nevertheless, exteriorly more acceptable to the fine artistic taste of the French people. A hint can be taken from this for application in trading at home, for it is an indisputable fact that the elegant manner in which an article is put up and labeled will be a convincing argument for its superiority, and nine times out of ten the public is

right. If it is false economy which employs cheap designers or lithographers on work to pass review by a nation highly cultivated in art, then neither should it be forgotten that the American people are becoming educated on aesthetic lines, and they wish to see things of utility or for consumption brought before them in a shape that fits their greatness.

**BLUE FOR RUBBING IN TRACINGS ON GELATIN.**—A. C. D., Cincinnati, Ohio, writes: "Will you kindly advise the writer, in your valued paper, what kind of blue (and where to get it), as per sample enclosed, marked No. 1. We use it when making gelatin tracings for engraved work to rub into the lines. If you will notice, it is like flour, soft, can be rubbed over gelatin without scratching it and makes a fine tracing. Paper No. 2 contains the only kind I have lately been able to purchase. It is gritty and sandy and will scratch the gelatin. We are very anxious to get some of the No. 1 kind, but do not know what to call for. If you will advise us in your valued paper, your kindness would be greatly appreciated." *Answer.*—The samples sent by our correspondent are mixed with more or less impurities. This color can be improved by washing in pure water, and, after letting the earthy matter settle, pour off the liquid, and the final residue (or after the water has evaporated) will be useful for purposes of rubbing in tracings. Still the trouble will be too great if you consider that litho. supply houses sell a powder for the purpose that fills the bill in every particular.

**AN EASY METHOD OF PRINTING WITH THE LITHOGRAPHIC ROLLER.**—P. S., Albany, New York, writes: "I have read with interest the question of E. F. H., in August INLAND PRINTER. Your suggestions are very good (that of etching instead of engraving) for an amateur; ought to be fine. Of course, he would have to be a draftsman, but for printing it would give a man some trouble, unless he was a copper-plate printer, for he would have to fill in the deep lines with ink by warming the plate, etc. Now I would like to suggest a much simpler method, and ask your permission to improve on yours, as far as the printing is concerned, for I have printed music from punched plates the same as from litho. stone, by first filling in the lines of the various depths with wax, while the plate was heated. This was carefully wiped off and made even with the surface, and then I could print from it same as stone, by damping; the ink will stick to the wax and the water to the plate, yet an inexperienced hand can not hurt it, as is the case on litho. stone." *Answer.*—Many thanks for the able article; it is a very valuable suggestion, and E. F. H., and perhaps others, will be pleased for the contribution.

**TRANSFERRING TO LITHOGRAPH STONE FOR "COLORED PRINTS."**—William B., Paterson, New Jersey, writes us: "Would be pleased to know if you have papers giving instructions for transferring fast colored prints, etc., to stone and printing from litho. stone without etching stone, etc. Have been informed that printing can be done that way—what is known as transferring. If this is not the right way, let me know full particulars, etc. Also what paper, or magazine, or book, to get that will instruct amateurs." *Answer.*—Our worthy correspondent has things mixed up regarding lithography, and it is difficult to say if he can be benefited by verbal advice. Our experience in the lithographic trade, which began in the pressroom, passed successively through the engraving and artists' rooms and is now settled in the sketching and designing branch, is at all times at the disposal of those who have been less fortunate in acquiring knowledge of this profession, but it must be borne in mind that a calling like the litho. trade, even the most insignificant part thereof, is not acquired in a jiffy. Now, take our correspondent for instance. Has he a press? Has he the other necessary paraphernalia and appurtenances? His letter shows that he has not; and if he had, he would not know what to do with them. Still if he possesses the energy to try and learn,

through correspondence, such a many-sided trade, which is so difficult to learn even with the best of teachers, we will gladly assist him to the best of our ability, in the almost hopeless task. Regarding the above query, we will say that the best book on the subject is "Richmond's Grammar of Lithography," price, \$2. For sale by The Inland Printer Company, Chicago. By "fast-colored prints" we take it he means decalcomania transfer prints. These can be transferred to a variety of objects. No printing can be done without etching or preparation of some kind, and so must a transfer be etched, as the transfer is made to print from. The lithographic columns of THE INLAND PRINTER, for the past five years, treat upon a great variety of questions pertinent to the litho. trade, to which we would also refer our correspondent.



Half-tone from copperplate intaglio, by T. A. O'Shaughnessy, Chicago.

#### PHOTOGRAPHY.

An appreciation of photography by the late Pope Leo XIII. Translation by H. T. Henry, Litt. D., of Overbrook Seminary, Overbrook, Pennsylvania:

Sun-wrought with magic of the skies,  
The image fair before me lies:  
Deep-vaulted brain and sparkling eyes  
And lips fine chiseling.

O miracle of human thought,  
O art with newest marvels fraught—  
Appelles, Nature's rival, wrought  
No fairer imaging.

#### THE "TURNOVER IDOL."

A man daily worshiped an image called Big Turnover. Yet things fared ill with him. At last he bethought him angrily of his many vain oblations; and he smashed the image; when out of its head fell some gold coins. "Ah," said he, "you will do more for blows than for worship. I don't mind your being a broken, a smaller turnover, now, so only that you thus profit me a little better than before."—*Exchange.*





BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

FOGGED NEGATIVES.—W. N. B., Omaha, writes: "I am a half-tone operator and for the past four weeks have been troubled with fog on my negatives. This occurs on the surface of the film after development and can be wiped off with cotton under the tap. The fog causes the negative to be weak and thin. Blue litmus paper turns slightly red in my silver bath. Strength of bath forty-two grains to ounce. Temperature, 78° F." *Answer*.—Your developing solution is too strong or too warm. Silver bath is too warm and not sufficiently acid. If these changes do not cure your trouble, write again, giving your formulæ for collodion and developer.

ORGANIC WET PLATE DEVELOPER.—V. de B., Montreal, writes: "I am going back to photographic processwork after an absence of some years, and, having lost my photographic books by fire, I am at a loss for some recipes I used to have. I have searched the libraries here for a developer formula containing gelatin without success. None of the books on process give it and I think it would be just the thing for half-tone negatives. You are an old-timer in the business and may remember it." *Answer*.—Yes, indeed, I remember it, and the disagreeable job it was making it. It was a secret thirty years ago that was guarded carefully. It did certainly give perfectly clear negatives with intense blacks, but it required longer exposure and longer development, both of which would preclude its use in these days when time is money and operations must be done quickly. I will send formula to you by mail, as it would take too much space

here, and is not of general interest now. Those, however, who want to try the effect of an "organifier" in the developer, can add one-half as much granulated sugar as they do photo-sulphate of iron in the developer, when they will find on using it that they can develop as long as they please without getting a deposit on the transparent portion of the negative.

TO MAKE GELATIN INSOLUBLE.—In so many photo-mechanical printing processes is it necessary to make gelatin insoluble? Alum, bichlorid of mercury, bromid of cadmium, chrome alum, chlorin gas, chlorid of platinum, formalin and tannic acid are some of the chemicals used for the purpose of hardening gelatin. Of these chrome alum is the best, but it is not always entirely satisfactory, owing to its acidity. Any attempt to render a chrome alum solution alkaline will result in throwing down a precipitate. Prof. R. Namais has been experimenting in this matter and he finds that taking a ten per cent chrome alum solution and adding ammonia until the solution becomes turbid and slightly alkaline, then adding a ten per cent solution of ordinary alum and boiling for some time a solution is obtained that will harden gelatin so thoroughly that it is not affected by acids. This is a valuable fact for processmen to know.

VIOLET RAYS INJURE EYESIGHT.—The electric arc lamps used for photographic work are going to be displaced by enclosed arc lamps, or to forms of lamps that will produce ultra-violet rays, those rays to which the photographic plate is most sensitive. This ultra-violet light is not a bright light and consequently the danger of its injuring the eyes will not be suspected until harm is done. So a word of warning is timely. Yellow glasses, such as are used to prevent snow-blindness, are all that are necessary to protect the photographer's eyes from injury, due to the ultra-violet rays. It is the ultra-violet rays in sunlight that burn the skin of the "summer girl" or the processman, but after continuing in the sunlight for some days nature furnishes a coat of tan, which is, after all, but a yellow filter to prevent the ultra-violet rays from injuring the skin. Let us take the hint from nature and use tan-colored glasses to protect the eyes.

NEW AND OLD COLLODION.—"Inquirer," Chicago, asks: "Can you tell me why new collodion is speedier and gives fuzzier negatives than old collodion? And why does old collodion give harder and clearer negatives? This is to settle a dispute I have with one of those smart alecks who thinks he knows it all. An immediate reply will oblige." *Answer*.—This is not an easy query to reply to. There are probably several reasons why old and "ripe" collodion gives more contrasty negatives than when it is new. Here is one reason: Collodion becomes yellow and then a dark amber color with age. This yellow color prevents the faint light, which reaches it in the camera, from penetrating beyond the surface of the film, consequently there is no halation, or fuzziness, due to the diffusion of light in the sensitive film. The developer acts only on the surface of the film, thus giving the clear negative which is a characteristic of old collodion. To prove this is so, add a few grains of carbonate of soda to a dark amber collodion, when it will turn to a light amber in color and give softer negatives.

THE WASH-OUT ENGRAVING PROCESS.—C. J. Carlisle, Brooklyn, New York, asks: "Will you please inform me of a book that treats of the wash-out gelatin process of photo-engraving? I wish to use it for some particular linework. It is a very old process, in use some twenty or twenty-five years ago. I have several books on photoengraving, but none of them treats on the wash-out process. In the process, as I understand it, the gelatin is rotted for forty-eight hours at 120 degrees of heat in an oven and then the sensitizer added. What I would like to know is the exact working details of the process." *Answer*.—All interested in this method of engraving will find a complete description of it on pages 103 to 121



of Carl Schraubstadter's book on photoengraving, catalogued at the head of this department and obtainable from The Inland Printer Company. I suspect that the account of the wash-out process, to which the reader is referred, is from the pen of Charles Chetham, an expert on all photoengraving processes and particularly authoritative on the wash-out gelatin method of producing relief plates.

**THE GILLOTS OF PARIS.**—In the last number of *Procédé* is found the portraits, reproduced herewith, of the famous firm of Gillot, possibly the oldest firm of photoengravers in the world. Both of these men are now dead. The portrait of Firmin Gillot is one of the first zinc etchings they ever made,



FIRMIN GILLOT, 1820-1872.



CHARLES GILLOT, 1853-1903.

probably over thirty years ago. The half-tone of Charles Gillot was reproduced from a small amateur photograph, the only likeness in the possession of the family. Strange that a man who engraved portraits of others by the thousand should neglect having a portrait of himself. It is the old story of the shoemaker's children going unshod.

**TEACHING ENGRAVING TO CONVICTS.**—United States Secret Service agents are reported as saying that convicts taught photoengraving in State prisons are giving the Government much concern on account of the danger of these jail birds using their new trade in counterfeiting bank notes. Chief John E. Wilkie, of the Secret Service in Washington, is said to favor a bill prohibiting the teaching of photoengraving in prisons. This is really an important matter, not only to the government, but for employers and workmen. The writer knows of two cases where ex-convicts have left a trail through engraving establishments that are an unpleasant memory. In one case the engraver picked the pockets of the clothes hanging in the closets of the shops that he tarried in for a short time. When he decamped it was learned that he picked up his slight knowledge of photoengraving in a New York "reformatory." The other engraver was doing time in a Western State prison. The demand for engravers was greater than the supply in that State, so an influential paper got him out. He swindled all the employes he dared on the paper that had been his benefactor, and then began a career of fraud across the continent. I hold one of his worthless notes still, which accounts for my "being touched" on this subject. Federal or State laws should forbid the teaching of convicts to become possible counterfeiters.

**PERCHLORID OF IRON.**—It was in 1881 that the writer of this called the painter-etcher's attention to the value of perchlorid of iron, or ferric chlorid for etching copper. Up to that time etchers used the "dutch mordant," made by dissolving two parts of chlorate of potash in eighty-eight parts of

boiling water and adding ten parts of hydrochloric acid. This mordant made a great deal of fuss in etching. Gas bubbles were formed so rapidly that it required constant brushing to remove them. Perchlorid of iron was found to be such an improvement that one of the painters told of it in the New York *Herald* as a wonderful discovery by the writer, when the fact was I was indebted for my information to W. H. Fox Talbot, who described it in a British patent of April 21, 1858. The property which perchlorid of iron has of hardening the enamel while it etches the copper, makes it the ideal etching medium for half-tone plates. Tons of it are now being used for that purpose, though it is only within the last year or so that manufacturers are making it of a quality best suited to the wants of the copper etcher. Penrose, of London, has an improved perchlorid which is called "persal." For etching steel, one of its users adds ten per cent of nitrous acid to the "persal" bath. Another boils fourteen pounds of "persal" in water until a saturated solution is formed, when one ounce of aqua ammonia is added, after which the solution is exposed to the air for a few days in shallow trays. It is then bottled for use, when it is diluted to the required strength, as shown by a Beaumé hydrometer. Any good quality perchlorid of iron might be treated as is here suggested for "persal."

**THE EDITOR OF "LE PROCEDE."**—It is a pleasure to present this month the portrait of Mr. H. Calmels, editor and proprietor of *Le Procédé*, the only journal devoted to processwork



H. CALMELS.

in France. Mr. Calmels' father was a photographer in Paris when the son was born, almost in a darkroom, forty-five years ago. He began work as an etcher's apprentice at the age of fifteen. He assisted at the first practical half-tone work done in France, and was the first to make successful half-tones in England, where he also introduced the chromotypographic grain process over twenty years ago. He popularized the enamel half-tone method in both France and England by

practical demonstration and through papers read before the Royal Photographic Society of Great Britain and other societies, starting besides the public etching courses at the Polytechnic School in London. Seven years ago he returned to Paris and fitted up complete workrooms, where every branch of processwork can be demonstrated and where courses are given to students who possess some knowledge of lithography or drawing. Mr. Calmels has been striving to get French processworkers to wake up to the improvements that other countries are adopting. He has pointed particularly to the United States as leading in machinery and methods. A file of THE INLAND PRINTER can always be found at his business place, No. 150 Boulevard du Montparnasse, Paris, and readers of this department are invited to call on him when they are "doing" Paris.

#### A PATENTED BOOK.

One of the most comprehensively ingenious vocabularies of the English language is undoubtedly the "Thesaurus Dictionary," published by a Philadelphia firm. So ingenious, indeed, is its typographical arrangement that its inventor, Mr. James W. Buel, of Philadelphia, has been able to secure a United States patent for its protection. This is said, with apparent truth, to be the only instance on record of a patent having been granted covering the arrangement, as distinct from the actual contents, of a book. The "Thesaurus" itself appears likely to be of use to students and writers in general, its purpose being the facilitation of the means for determining the exact word or phrase which shall clearly and without ambiguity express a desired idea. It is, however, from the typographical point of view that the "patented book" is chiefly interesting to the printer. The Avil Printing Company, of Philadelphia, found themselves confronted by a task of no mean magnitude when asked to translate into type the intricately elaborate arrangement by which the compilers' meaning is quickly made obvious to the reader. The apparently complicated references and cross-references are all made simple and easily understandable by means of the different faces of type employed, it being no uncommon occurrence to find six or seven varying faces within the space of a few lines. The amazing difficulties of composition thus encountered were rendered of trifling account by the employment of Monotype machines. No other mechanical compositors, it is said, could have successfully disposed of so involved a specimen of typography, but to the Monotype it has presented no difficulties. Further than this, indeed, it has permitted the printers to keep the whole job standing in preparation for a reviewed second edition, at an expense which is merely trifling as compared with that of keeping the same amount of foundry type idle. In the case of this monotype composition it has merely meant the locking-up of the cost of so many pounds of type-metal, or a comparatively inappreciable sum. In point of fact, it is the Monotype which alone has rendered the preparation and publication of this elaborate "Thesaurus" a commercial possibility.

#### STIMULATES EFFORTS OF PRINTERS.

THE INLAND PRINTER is not alone valuable for the information it gives on the varied branches of the printer's art, but calculated also to stimulate the desire to do creditable work, through the beautiful samples of typography it presents.—*Robert S. Grant, Los Angeles, California.*

#### EVERY ISSUE SEEMS BETTER.

THE INLAND PRINTER comes regularly to hand, and is always of great interest to us. The writer has had your journal for the last ten or twelve years, and every issue seems to be better than the preceding one.—*Carmichael, Wilson & Co., Limited, Sydney, Australia.*



BY JOHN M. LARKING.

Under this head will appear, each month, suggestive comment on the composition of jobwork, and all descriptions of decorative typography. Address all communications and specimens for criticism in this department to The Inland Printer Company, 120-150 Sherman street, Chicago, Ill. Write name and address on all specimens sent for criticism. Specimens for reproduction should be printed in black ink on white paper, if possible, and mailed flat.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

ALBERT KLEIN, Chicago.—The rulework is entirely unnecessary on a business card. Cut it out and depend on good type arrangement for the attractiveness of the job.

HARRY A. PALMER, Philadelphia.—The blotter is well worded and arranged, but we take exception to the word-ornaments. They never would be missed if omitted.

W. HERBERT RAY, Newburgh, New York.—The title is well designed and the arrangement is suitable for an advertising booklet, but a simpler style is better for church printing.

LAFAYETTE F. DOERTY, Findlay, Ohio.—The jobs shown are not exceptional in treatment. On the envelope the centering of the town under the rest of the lines would be an improvement.

E. E. BUTLER, Forest, Mississippi.—Crowding the margins is one of the things that should not be done, and the use of too large type sizes on the headings is another. With the two errors corrected, the work would show great improvement.

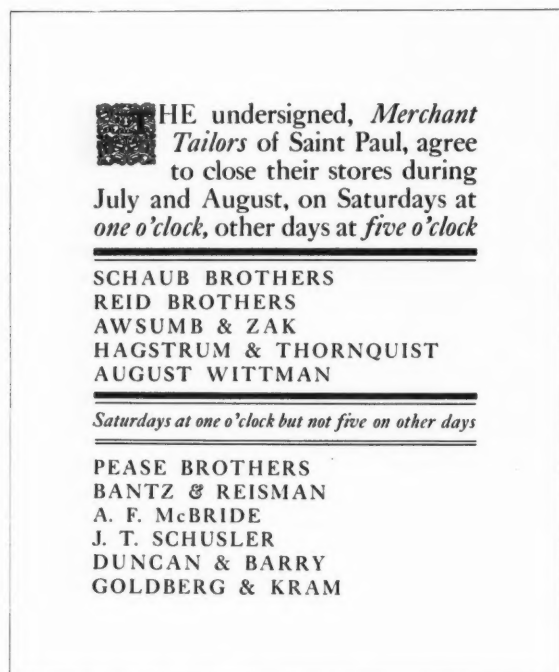
FRED DOIG, St. John, New Brunswick.—The designs are good, but a tendency to use large sizes should be restrained, and leave off periods at ends of display lines placed there for ornamental reasons. It is ornament that does not ornament.

WALTER D. NUSSBAUM, Elkhart, Indiana.—If there is some doubt as to what size of type to use in filling a given space, it is best to use the smaller size. Leaded ten-point looks just as well as solid twelve-point, and in using the first there is less danger of the matter filling a larger space in type than is wanted. The commercial specimens are not exactly good,

except the Furnace letter-head. A single light-face rule panel is rather ineffective.

O. F. LINSTRUM, Georgetown, Texas.—The Church blotter is good except the last three lines, which should have been smaller and not so widely spaced between the words. As it stands, the lower part is wider than the top, an arrangement to be avoided for good appearance sake.

RANDALL PRINTING COMPANY, St. Paul, Minnesota.—The desirable quality of fittingness—an appreciation of proper type selection for the work in hand—is the most obvious merit in the samples shown. In one or two cases, however, there is a departure from the best in type design. Excessive



HE undersigned, *Merchant Tailors* of Saint Paul, agree to close their stores during July and August, on Saturdays at *one o'clock*, other days at *five o'clock*

SCHAUB BROTHERS  
REID BROTHERS  
AWSUMB & ZAK  
HAGSTRUM & THORNQUIST  
AUGUST WITTMAN

*Saturdays at one o'clock but not five on other days*

PEASE BROTHERS  
BANTZ & REISMAN  
A. F. McBRIDE  
J. T. SCHUSLER  
DUNCAN & BARRY  
GOLDBERG & KRAM

No. 1.

rulework in the way of underscores and ornament detract from good display. The reproduced announcement is a good example of harmony and natural composition. The initial is not large enough, and a large old-style letter would have been better, but otherwise it is a very satisfactory job. Rules and initials in red; the rest in black. (No. 1.)

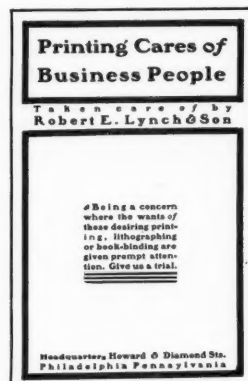
WILL F. HOLLINGER, Chadron, Nebraska.—The blotter is sufficiently attractive, but might be improved a bit by clustering, allowing more white space between the different statements. The letter-head needs, in the way of improvement, a one-point space between the lines and a reduction of the editor's name two sizes.

J. A. CORYELL, Sioux City, Iowa.—When a firm name is displayed in caps. and small-caps. the use of a small-cap. "&" is generally desirable. If the word was used in place of the contraction it would be in small-caps., so why not be consistent and make the contraction small also? The word-ornaments harmonize very well with the type, being of about the same color value, but they might be dispensed with because of doubtful ornamental value.

CHARLES S. WALKER, Sioux City, Iowa.—The letter-head is in good enough style, although the reduction of the matter in the side panels one size would give better contrast. The ad. is well arranged, but overdone in the way of rulework and insufficiently displayed. A good ad. is a well-displayed ad., and strength and contrast are more efficient than mere

ingenious arrangement. The main line should be very much stronger and the price figures in black type.

ROBERT E. LYNCH & SON, Philadelphia.—The wording of the receipt is a matter of taste. Perhaps the style is fitting in the Quaker city. The small blotter shows a good statement obscured by eccentric composition. Another case of the sim-



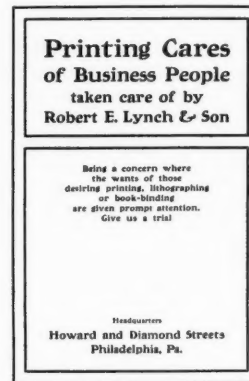
Printing Cares of  
Business People

Taken care of by  
Robert E. Lynch & Son

Being a concern  
where the wants of  
those desiring print-  
ing, lithographing  
or book-binding are  
given prompt atten-  
tion. Give us a trial.

Headquarters, Howard & Diamond Sts.  
Philadelphia Pennsylvania

No. 2.



Printing Cares  
of Business People  
taken care of by  
Robert E. Lynch & Son

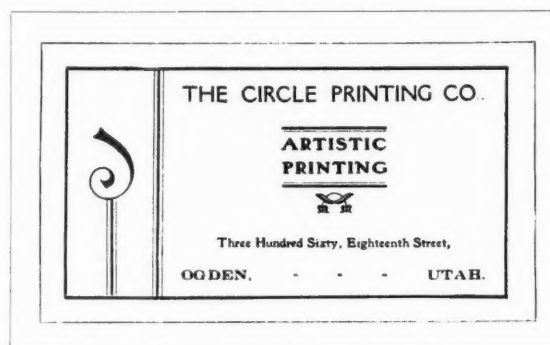
Being a concern where  
the wants of those  
desiring printing, lithographing  
or book-binding  
are given prompt attention.  
Give us a trial

Headquarters  
Howard and Diamond Streets  
Philadelphia, Pa.

No. 3.

plest way being the best, and failure to appreciate it. Why a design should be used that departs both from good style and legibility we do not know, when there is a much easier way to a better result, something in the style of the reset example. Obscurity caused by bad letter-spacing and crowding of type and rules are the errors chiefly noticeable. (Nos. 2 and 3.)

PAUL INGEBRETSON, Ogden, Utah.—Your card, although neatly printed, is errant in several ways. In order to make it

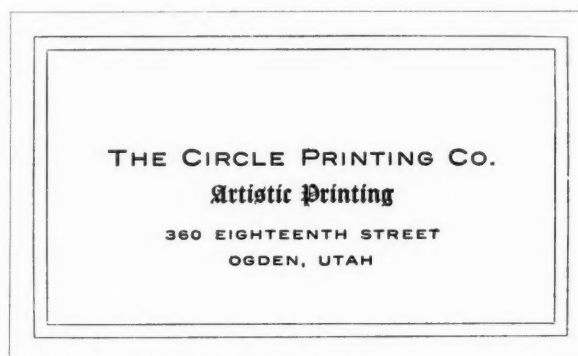


THE CIRCLE PRINTING CO.

ARTISTIC  
PRINTING

Three Hundred Sixty, Eighteenth Street,  
OGDEN, - - - UTAH.

No. 4.



THE CIRCLE PRINTING CO.

Artistic Printing

360 EIGHTEENTH STREET  
OGDEN, UTAH

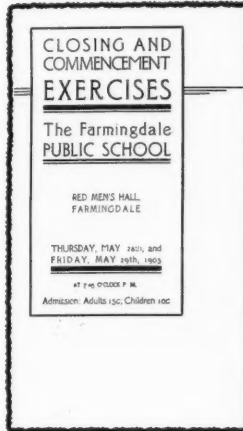
No. 5.

conform more nearly to the term artistic, it should be printed in two colors instead of three and the type set in a series in place of a different face for each line. We reproduce it and

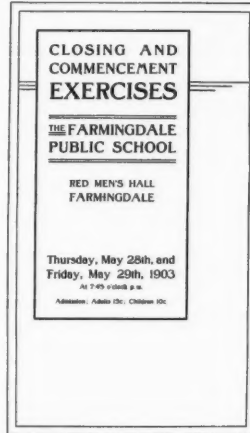


a resetting in a style nearer to what the term artistic should imply. (Nos. 4 and 5.)

THADDEUS S. WALLING, Freehold, New Jersey.—Some restraint might be exercised in the use of ornament. Some of the borders used on commercial jobs are only suitable for ads., and the occasional heavy rules placed at the top of



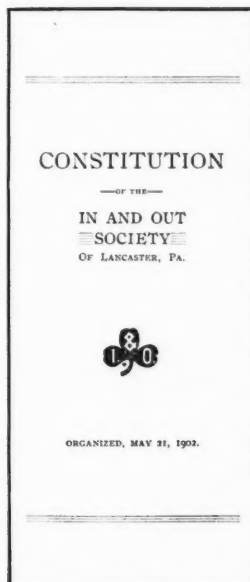
No. 6.



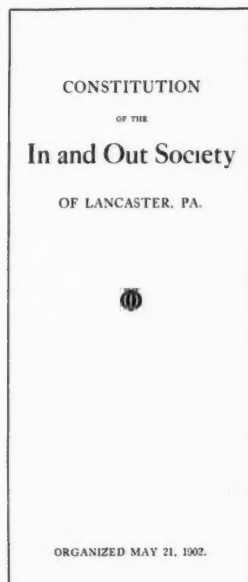
No. 7.

pages are unnecessary and do not add a whit to the decorative value of the page. We reproduce a title with an inappropriate border and underscores, both too heavy for the type with which they are associated. The resetting illustrates this criticism. (Nos. 6 and 7.)

WILLIAM GROFF, Lancaster, Pennsylvania.—Some misconception of correct display is shown in the reproduced title. The word "constitution" should always be smaller than the name of the society. Common-sense and good arrangement both agree in so doing on this title, and a resetting is shown with the correction made. On No. 8 the type is cramped



No. 8.



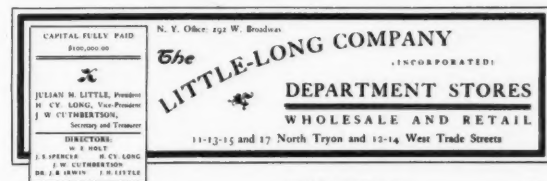
No. 9.

and stiff, an appearance helped somewhat by the rules and dashes at end of the lines. It is hard, at the best, to attain freedom and gracefulness in typography, and the additions always detract from these desirable results. (Nos. 8 and 9.)

O. S. HART, Keokuk, Iowa.—The No. 1 Oil letter-head is the best, on account of the stronger line used for the name, which is not overbalanced by the side matter as in No. 2. The Keppel bill-head is a distinct improvement over the copy, but the second display line could be made larger to advantage.

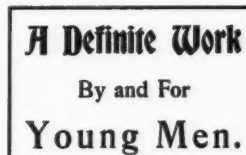
HUGO NIEHUS, Dallas, Texas.—The Continental folder is attractive and consistent in every way except the first page. The same type face should have been used on the title as on the other pages, instead of four other kinds as shown. The Dallas Exchange card is very well displayed and in the proper style for that kind of business.

S. M. PETTUS, Charlotte, North Carolina.—Heavy underscores should not be used when printed in black. They give to the work a funereal appearance not needed, and a one or two point rule is sufficient for emphasis. The reproduced

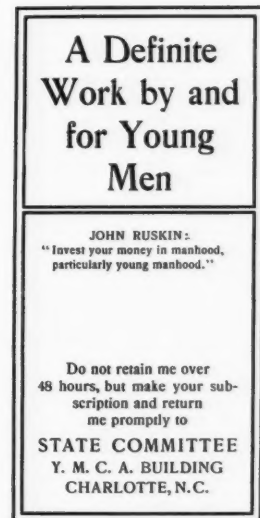


No. 10.

letter-head is a good example of what may be called the ingenious style of typography. The heavy rule and underscore should be in one color, the rest in another, in order to make an effective job. It is too heavy in black. The ornaments can be left off, and the word "The" put in old-



No. 11.



No. 12.

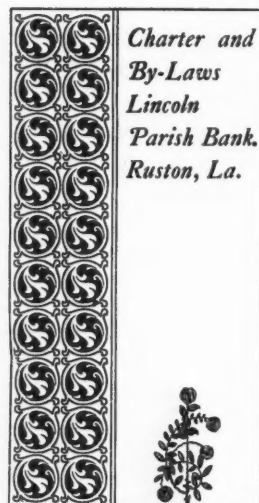
style like rest of name. In setting a title in panel style and divided into parts, the sections should not be separated so far as to lose the effect of a single design. Two faces do not look well together as parts of the same title, especially widely variant styles as shown in the upper panel. (No. 11.) In the lower panel a more natural arrangement of the lines would do just as well, look better and be easier to set. These changes are shown. (Nos. 10, 11 and 12.)

W. F. BRIEN, Hoosier Falls, New York.—Your type selection is not good. Most of the faces shown are out of date and should be replaced as soon as can be with some of the handsome and legible faces in popular use to-day. We would also suggest less elaborate rule and border designs, which,

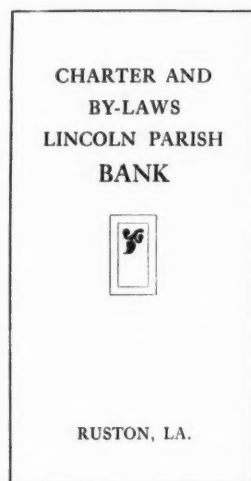


together with quieter shades of paper, would render your printing more attractive.

THE HOWE PRESS, Rushton, Louisiana.—Much variety in design is shown in the headings, but more restraint in the way of ornament would be helpful. The Bank cover is very much overburdened in this respect, and could very well dispense with



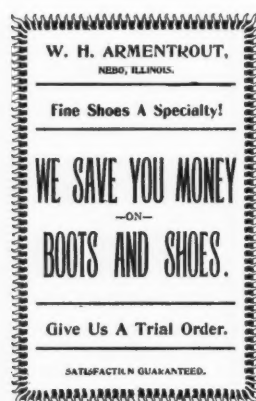
No. 13.



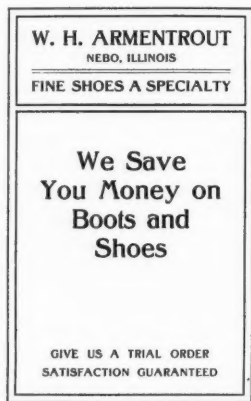
No. 14.

all of its adornment. The book is of a character that does not require embellishment of any kind, in fact it is very much out of place, and as things seen are more convincing than things heard, we show this correction to the end that an appreciation of the fitness of things may be cultivated. (Nos. 13 and 14.)

ELMER LEWIS, Nebo, Illinois.—Some study of good samples of commercial printing and a better understanding of some of the elementary laws of correct printing will improve your work. Among other things we would suggest that it is better to make two lines of a statement rather than put it in



No. 15.



No. 16.

one line of extra-condensed type. Again, do not use pointers on commercial work. They may be used with extreme caution in ads., but never on other kinds of printing. The page reproduced and reset shows the wrong use of an extra-condensed display line and improved appearance of the page by its non-use. (Nos. 15 and 16.)

THE RICE PRESS, Flint, Michigan.—The Gleaner booklet is certainly an ingenious and catchy bit of advertising. Any criticism from the job printer's standpoint, however, would be out of place, because its conception and design is entirely the

work of the advertising expert. Good plain composition in the style shown is entirely sufficient for such a job and in the best taste.

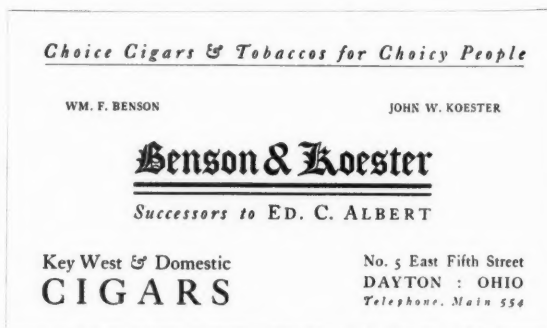
R. H. CUNNINGHAM, Stamford, Connecticut.—A little more restraint in the typography of the "About Ourselves" booklet and a better grade of presswork would make it more consistent. Would suggest the removal of the rules top and bottom of the pages, and in place of them use a running head of the name and town on the left and some line pertinent to the business on the right.

THE PIRSCH PRESS, Dayton, Ohio.—There are several things that are satisfactory and interesting in "the doings of" the above-named firm. The type and its arrangement



No. 17.

are always suitable, and each job is properly garbed or typed, to use an expression, in the style of letter that is appropriate or becoming for it. Quiet and proper designs prevail, inks and papers being called upon to do their part in the consummation of much attractive work. The nearest approach to extravagance is the statement-heading reproduced, printed in a grayish blue and orange on a lighter blue stock. A card is also shown that is well balanced. Another very good feature is the insistent use of the imprint, and all of the sam-



No. 18.

ples shown are entirely worthy of the decoration. This use of the imprint is important for two reasons. First, of course, its advertising value, and second, its influence for better work. The imprint should be the sign of a high standard of work, and the desire would be to always make it worthy of that sign. (Nos. 17 and 18.)

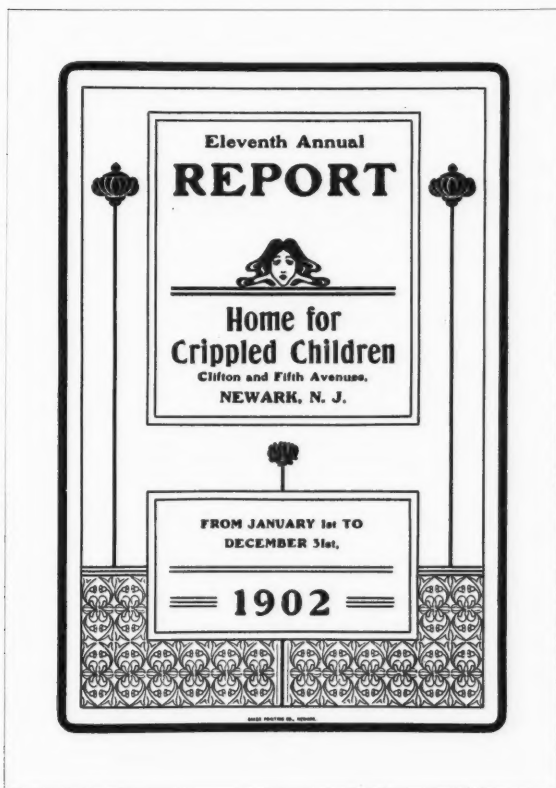
HUNTLY S. TURNER, Ayer, Massachusetts.—The arrangement of the letter-head is good, but the main lines should be reduced one size. The Suspender booklet is not improved by the extreme indentation of the paragraphs. It does not add one iota to the attractiveness of the job. As red is one color used in printing, rubricated paragraph marks could have been used with much better effect.

H. H. MERCER, Guthrie Center, Iowa.—Although we deprecate the use of much elaborate design on commercial stationery, yet we appreciate the fact that in country offices this is almost the only outlet for the artistic expression of the compositor.

The samples shown are generally good; some of them ingenious and fanciful.

ON page 91 is shown a title-page set by a student in the Inland Printer Technical School. It is attractive and easily composed. The design is suitable for work of an advertising character, or in the front of a commercial catalogue, but is not a proper arrangement for a title to any printing of more dignified character. Good taste would condemn such an eccentric style, except in advertising, where odd or catchy designs are desirable sometimes. The inside panel defines the type display and gives feature, without which it would be simply a conventional, well-balanced title-page.

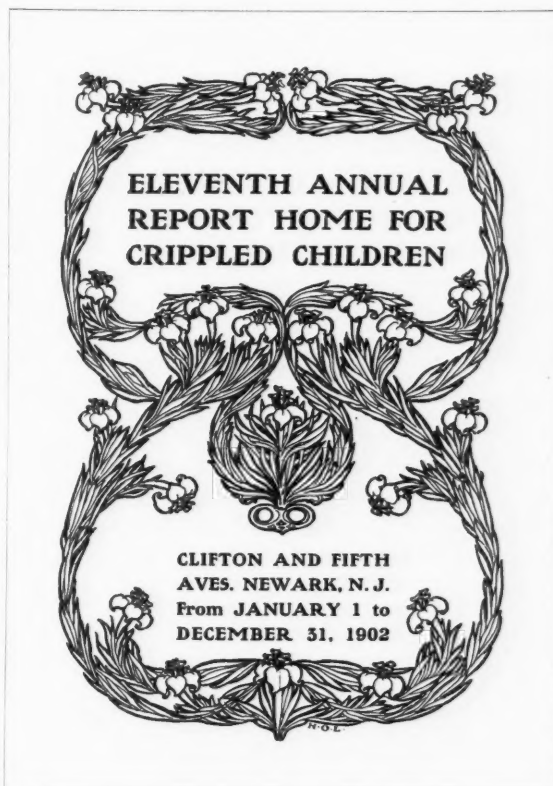
**PENOTYPE DESIGNS.**—In the September issue were shown three ads. set in a very common, haphazard way and reset with some attempt at intelligent display. In this issue are shown the three reset ads. and beside them the same ads. reduced somewhat and embellished with decorative borders done with pen and ink and then etched. The "Penotype process," it has very fittingly been called. The comparison is offered in order to show the added value in distinctiveness given the ad. by a decorative border of this kind. Although the type is smaller, its effectiveness is increased in two ways. The border and the white space between it and the type set the ad. apart from its neighbors, and the designed border gives individuality and grace. Of course this method could not be used in ordinary run of ad. composition, but for the



No. 19.

occasional demand for something more elaborate than an all-type design it is widely effective. An ad. of this kind among those of ordinary type display would be the most attractive one on the page. In this coöperation of compositor and artist, each contributes his important share of the work. The printer, by his knowledge of type values and display, supplies the structural part of the work and the artist the distinction and grace that appropriate pen decoration will give. Lettering by an

artist when well done is very attractive, but is apt to be extravagant in design and sometimes not very legible. Again, the matter furnished by the advertiser may be more than the artist can do economically or effectively. An artist does not always have a proper appreciation of correct display. The compositor in a much shorter time can assemble the type for an attractive and legible ad., arranged in a way that will allow the artist to add the decorative features in the best



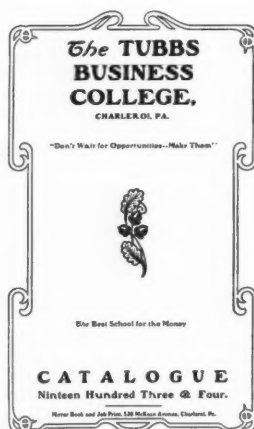
No. 20.

possible manner. The type being set in a satisfactory manner, that would have been difficult and laborious for the artist, a clear black proof is taken on bristol board and the decoration is added that gives the design its graceful individuality. The compositor can furnish intelligent type display, but when further embellishment seems desirable he is very often at fault. The most artistic arrangement for type is the simplest, and any attempt at elaboration will not relieve the preciseness of an all-type design, but is apt to overload and oppress when only ornamentation was intended. This is shown in the cover-page reproduced (No. 19). Opposite is shown a simple arrangement of the same type surrounded by a decorative design (No. 20). The type and border composition is ingenious, but not nearly so attractive as the union of type and pen design. Grace and simplicity is a combination that always wears well, and both are apparent in the latter. Type borders and ornaments fill a large and important place in typographic display, and we do not wish to deprecate or minimize their use. Many are the ways in which they help to produce novel and attractive designs. But a personal and distinctive touch is given the penotype, or combination of type and pen work, that a type design can not possess. Type borders and ornaments are stiff and unvarying. Penwork lends itself freely to the particular requirements of the job in hand. The bakery ad., for instance, is given a border of wheat. In all the examples shown, the penwork has been done by an artist. This need

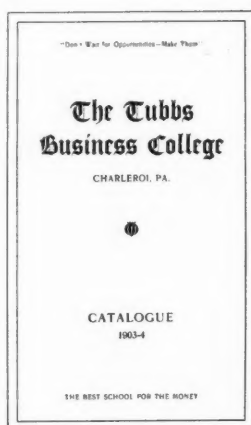
not be necessary and sometimes might not be expedient. The decorative penwork may be done by the compositor, and the artistic and effective results obtained will only be limited by his knowledge of design and practice. Simple geometric designs may be tried at first, followed by more elaborate work as skill increases with practice. The work is interesting and will develop the artistic judgment and taste of the compositor. The type should be set at least one-third larger than the intended size of the job, in order that the penwork may be refined by the reduction. Ability to do this work will be, without doubt, part of the necessary equipment of the job printer of the future, and at the least is excellent practice to develop latent artistic talent, proving a "stepping-stone to higher things."

THE CRANFORD PRESS, Chiswick, England.—Good design, color and presswork all combine in the making of many attractive pieces of printing, including colored magazine inserts, booklets and catalogues. Artistic applies with equal force to color selection and presswork, the appreciative treatment of fine vignetted half-tones being especially noticeable. The entire collection shows so well the impress of good workmanship and artistic worth, that only in one or two small details can errors be noted. One of these is want of harmony between type selection and design. In one case a very dainty cover-design is followed by an annuity-faced type and printed in black ink. This is an incongruity that should not have been permitted. The use of a colored ink in harmony with the color of the cover would have been an improvement, but better yet the use of a type face of not quite so masculine a cut, inasmuch as it was a direct appeal to femininity—a millinery announcement. It is the better taste when type is used with illustration or design to use the simplest arrangement and plainest faces. In this way it acts as a foil and heightens by contrast the effectiveness of the engraving or design. Fanciful rule and type designs at their best are precise and ungraceful when brought into competition with natural line drawing.

C. V. KINTER, Charleroi, Pennsylvania.—We use the title-page shown as an example of error in several ways. The border is not suitable for a title-page of the subject indicated, and the type is badly spaced and arranged. Good design requires that the largest type lines should be near the center. The word "catalogue" is too large, simply detracting from the



No. 21.



No. 22.

display of the main line. The ornament is inappropriate, and occupies space better used by giving more white around the type lines. The page could be improved very much with only one change in type size by some rearrangement. Place the

quotation at the top and the main lines next, use a smaller ornament, reduce the word "catalogue" two sizes and use figures for the year. The type used is not suitable for a

Charleroi, Pa., 190

**Co J. M. FLEMING, Dr.,**  
**Practical Plumber and Gas Fitter.**  
**JOBGING A SPECIALTY.**

Masonic Building, 505 McKean Avenue.

7WOMES—Bull. Office 28-4; Residence 24-2. Federal 46.

No. 23.

title, and the resetting shows more appropriate faces and proper arrangement of the lines. (Nos 21 and 22.) The bill-head reproduced and reset shows how a stiffness and

Telephones: Bull. Office 28-4; Residence 24-2. Federal 46.

Charleroi, Pa., 190

**Co J. M. FLEMING, Dr.**  
**Practical Plumber and Gas Fitter**  
**JOBGING A SPECIALTY.**

Masonic Building, 505 McKean Avenue

No. 24.

heaviness may be relieved by irregular arrangement and contrast in type sizes. By the change both the name and business gain in prominence by the law of contrast. (Nos. 23 and 24.)

THE DIETZ PRINTING COMPANY, Richmond, Virginia.—Type and pen design have been so gracefully blended in the specimens of printing shown that it is rather difficult to criticize them from a strictly typographic standpoint. Perhaps the term art printing might aptly describe this peculiar combination of good design, harmonious color and suitable papers. Some of the all-type designs are wanting in proportion, especially noticeable in some business cards, in which a smaller and neater display would more rightly harmonize with a pen sketch on each, illustrative of the business. The designed card is very handsome, the lettering being especially attractive on account of its legibility, a feature that all lettering does not possess. We think, however, that in place of the conventional lion, some design pertinent to the printing business should have been used. All the penwork is by Mr. Dietz, which may account for the beauty of the lettering—the printer in him acting as a restraining influence on the artist—and thus making design the handmaid in the production of much good commercial printing.

WITH this issue the personal comment on a large number of examples will cease and the department will be conducted in a manner that will be of greater benefit to readers at large. Although the individual comment is of interest to the person immediately concerned, it is not always lucid to others, and when a large number of these criticisms are brought together the general interest is sacrificed. The number of specimens sent in for review and comment is so large that it is impossible to mention all, or even the larger part, and many must necessarily be omitted. If all were noticed the comment would be so brief as to be valueless. In place of this personal comment, more complete criticism and analysis will be given to a lesser number of examples, reproduced and reset in every case, so that each one will be of general interest to all. Examples will be selected from enclosures sent us, but names will not be given, thus making the comment or instruction entirely impersonal. Answers to inquiries that will interest all will be printed. It is believed the department will gain in value by this change, and although some disappointment may be felt, the personal loss will be the general gain.

# AIR COMPRESSORS

For  
Physicians, Dentists,  
Artists, Etc.



47 Great Jones St., New York  
180-182 E. Washington St., Chicago

**The Bishop & Babcock Co.**

MAKERS.

Kirtland and Hamilton Streets,  
CLEVELAND



Telephone 1646

## Peerless Bakery

519-527 SORAPARU STREET

*BEST BREAD*  
*BEST PRICES*  
*QUICK DELIVERY*

Hotel, Restaurant and Bar Trade a Specialty  
 'Phone us your orders

Telephone 1646

## Peerless Bakery

519-727 SORAPARU STREET

*BEST BREAD*  
*BEST PRICES*  
*QUICK DELIVERY*

Hotel, Restaurant and Bar Trade a Specialty  
 'Phone us your orders

## Smoke El Sado

Queen of Union-Made  
 5-cent Cigars.  
 Not in the Trust.

**G. FALK & CO., Makers**  
 407 Decatur St. 'Phone 2220-22

## Smoke El Sado

Queen of Union-Made  
 5-cent Cigars  
 Not in the Trust

**G. FALK & CO., Makers**  
 407 Decatur St. 'Phone 2220

We win friends every day.  
 Nothing to beat them.  
 We mean the

## TULANE \$3.50 Shoe

TULANE SHOE STORE  
 124 ROYAL STREET  
 CHARLES A. SHOTT, Manager

We win friends every day.  
 Nothing to beat them. We mean the

## TULANE \$3.50 SHOE

Tulane Shoe Store, 124 Royal St.  
 CHARLES A. SHOTT, Manager

Comparative exhibit of three ads. in type and the same ads. reduced somewhat and embellished with designed borders in pen and ink.



BY WM. J. KELLY.

**TO CORRESPONDENTS.**—Letters for this department should be mailed direct to the office of The Inland Printer, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**PHOTOTRICHROMATIC PRINTING.**—See Process Engraving.

**THE COLOR PRINTER.**—By John F. Earhart. Price, \$15—now reduced to \$10.

**A CONCISE MANUAL OF PLATEN PRESSWORK.**—By F. W. Thomas. A complete treatise on this subject. Pamphlet, 32 pages, 25 cents.

**PRESSWORK.**—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

**THE HARMONIZER.**—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

**THE THEORY OF OVERLAYS.**—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

**OVERLAY KNIFE.**—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

**PRACTICAL GUIDE TO EMBOSING.**—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

**WHITE'S MULTICOLOR CHART** contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

[The editor of this department desires to say that specimens of work alluded to in letters from enquirers often do not reach him, from some cause or another, and that he finds it hard to intelligently reply to the writers in the absence of the samples.]

**WANTS OUR OPINION ON PRESSWORK.**—The Louis Lange Publishing Company, of St. Louis, Missouri, writes as follows: "We take pleasure in sending you, under separate cover, a copy of the anniversary number of our German publication, the *Abendschule*. Knowing that you are always interested in good presswork, we respectfully request you to look over the paper and give us your opinion in the coming issue of your esteemed publication." *Answer.*—Judging from the neatness of your attractive and well-printed letter-head, we are very much inclined to believe that the presswork on the anniversary number of the *Abendschule* (which is a high-class illustrated family publication, we believe), was in keeping with other specialties of your house. As we have not received the copy sent, we are at a great loss to record you a deserved good opinion. This we very much regret, indeed.

**A NOVELTY THAT DID NOT REACH US.**—H. S. A., of Frankford, Philadelphia, writes: "Enclosed are some blotters which we are putting out to customers. Perusing each month your criticisms on jobwork, I thought possibly there might be something of interest in an explanation of how the cut was run. You will notice we have it in four colors. The cut itself is made for *one color only*; but in printing we placed a piece of paper on the grippers, and then cut out the paper for each color as we needed it, thus saving the expense of a cut in colors, and producing equally as good results. We often resort to these tricks of economy in this office." *Answer.*—We are very sorry that the blotters did not reach us; but your explanation is so clear it will doubtless suggest similar facility to others. The specimens would, doubtless, have interested the writer very much, although the "trick" is not new. We have alluded on former occasions to the beautiful effects gotten from one plate, the colors running as many as seven.

With genius and a fair pressman of experience with colors, novel results are possible with a half-tone plate made up of much detail.

**TO PRINT ON ALUMINUM.**—C. A. K., of Beverly, Massachusetts, says: "We notice that many printers come to you with their troubles. We have one. Can you inform us of a satisfactory way to print on aluminum? Would like to be able to put names on souvenirs in a way that they would not come off; also to print half-tones." *Answer.*—A good black ink is necessary to print on aluminum, costing about \$2 or more a pound for best results. What is known as fine quick-drying job ink is a safe grade to use. Regular type will do for short runs, if properly made ready on press. For large numbers of cards of aluminum from same form, we suggest the use of strongly faced electros. A medium strong impression is necessary to secure good results; all portions of the form must be brought up even—no low or bad letters should be



Photo by Hildenbrand, Stuttgart.

HAPPY HOURS.

used. Regarding instructing you how to print half-tones, we must tell you that that is considerable of an undertaking within the limited space at the disposal under this department heading. To print half-tones with any degree of success requires personal experience and skill, and can not be taught except by demonstration or letter, and then only after much personal effort. The nearest we can get you to the matter, and from which you may derive considerable information, is to purchase a copy of "Presswork," a text-book for pressmen and apprentices, to be had by sending to The Inland Printer Company; price \$1.50, postpaid.

**AMERICAN METHODS OF PRINTING LIKED.**—H. B. C., of the Borough-of-the-Bronx, Manhattan, writes as follows: "Below is a clipping from a letter received from a friend in England, who seems to be favorably impressed with the quality of some specimens of American workmanship he has seen, and wishes to go and do likewise. Here is the extract, which will explain itself: 'I have often wondered how the Americans print so well (litho.) on very rough paper. I have a lot of very hard paper to print on, but it never looks so nice as theirs, except when we damp it, and that is expensive. I have been wondering whether you could get to know one or two fakes and let me know. It would do me a bit of good.'" *Answer.*—We hardly know what to say in reply to the wish of our English cousin, other than that hard packing is the basis of success of American methods of presswork on all grades of paper other than for newspaper printing. There is no fake about our way of doing good presswork, for it has been patiently brought to a science and its practice reduced to established methods. Good type, good rollers, good ink, good presses and skilful

workmen combine to make it possible to print on almost any grade or color of stock, whether soft, hard, rough or smooth.

A BOOKLET THAT DID NOT FIND US.—Mr. H. E. Rice, of the *Huntsville Forester*, Huntsville, Ontario, writes: "Enclosed under separate cover is a booklet, 'Official Guide,' for the Huntsville and Lake of Bays Navigation Company. This work was done on a drum cylinder Hoe press by inexperienced pressmen, and has many deficiencies, notably the illustrations. Will you kindly say what methods might have been pursued to have given a better class of work. The edition was ten thousand copies." *Answer*.—It would have afforded us much pleasure to carefully scrutinize the booklet alluded to, but as the copy sent to us has not come to hand we are denied the privilege. Then we have a natural curiosity to see how well or how badly your two inexperienced pressmen did the presswork. If the booklet illustrates the lake region around Huntsville, then, indeed, was it necessary that the illustrations should be well printed, for no prettier lakes can be seen in Canada. Try again to find us, by addressing the editor of this department personally.

ANOTHER OPINION REGARDING WASHING ROLLERS.—W. D. C., of Fredonia, Kansas, writes: "In your August number, R. E. M., of Kansas City, Kansas, gives his theory about washing rollers with gasoline and coal oil, but I must say my experience of over thirty years leads me to an opposite opinion. In damp, muggy weather, when the flies stick to beat the band, and rollers attract and hold all the humidity in the shack, I do not want any gasoline, lye or water to touch a roller. Why? Gasoline takes off everything and leaves the surface in perfect shape for the moisture in the air to get to its affinity—the glycerin in the roller. Whatever gasoline is not wiped off the roller evaporates, leaving nothing between the surface and the air; but if coal oil is used, even careful wiping will leave a slight film of oil as a protective. About as quick and simple a remedy for too much 'pull' on a roller as I ever found, is to wash up with coal oil, roll the roller in *fine* dust (under some cabinet or stand, for instance), dust off with a dry *woolen* rag, and ink up as quickly as possible. This removes the surface moisture and the roller will work all right for a while; but if it is thoroughly water-soaked the moisture inside will gradually come to the surface and the dose may have to be repeated on a long run. The only time I want gasoline on a roller is when ink has dried so that coal oil will not touch it, or when I want perfect freedom from grease, in order to work copying-ink."

A QUESTION ABOUT COLUMN RULES.—The *Woodford Sun*, of Versailles, Kentucky, asks this question: "Some years ago, we bought new column rules for the *Sun*, and ever since have been run nearly crazy by their standing too high in the form, in different places through the paper. Sometimes they cut so strongly that when the paper is printed on the other side, it cuts in two as it comes from the press. Our chases were rather weak, and we took larger and stronger chases at same time we bought the new column rules. Do you suppose this could have sprung the column rules? What do you think is the trouble?" *Answer*.—Evidently the column rules were too high for your type or plate matter at the start. You should have drawn the attention of the makers of the rules to their extra height and had them planed down to proper height. That is an easy thing to do; and as typefounders and brass-rule manufacturers are quite near to you, it was negligence on your part to longer be annoyed with their cutting through. It is usual to have column rules made a trifle lower than the type matter, particularly if the type is much worn or if Linotype slugs are imperfect. When column rules are too high and the head and tail of the pages of the form run to the taking end of the cylinder, the cutting on the paper is more severe than when running across the bed of the press. We advise you to have the column rules dressed down a little, and try them. If you are using Linotype matter entirely in

the reading pages, we suggest getting properly *beveled* rules, which are thicker at the bottom than at the top, and hold to the slugs more firmly at the bottom.

THE USUAL SUMMER COMPLAINT WITH ROLLERS.—B. A. B., of Fairmount, Minnesota, says: "I am having lots of trouble this summer with our job presses, and write you to see if you can help me out in your valuable department in *THE INLAND PRINTER*. Our printing-office is in a basement, and it is very damp. We have had hard work making rollers take ink, and, in fact, on rainy days we have been obliged to shut down the presses. Nor is that all; inks fail us a good deal. I use good inks—the same as I have used in other offices and not had a bit of trouble. I wash up and put on fresh new ink, and by the time I have run one hundred impressions the ink is muddy and fills the type. I have been obliged to wash up five and six times on a five-hundred run. If you will explain the cause and give me a remedy, I will be under great obligations to you. I lay it all to the dampness. In fact, it is sometimes so damp that rust gathers on my presses over night." *Answer*.—Read W. D. C.'s opinion regarding rollers in this issue. Dry dust, such as he suggests, will be found advantageous. The trouble about rollers not taking ink in damp or murky weather is general. Of course, that happens most prevalently in the summer months. A damp basement is not exactly a desirable place to produce good presswork, especially when the air is humid and soggy. Your inks are probably all right, so that really the bad state of the rollers is to blame for the trouble experienced. You should have made it your duty to find a cool, dry place for the rollers; or, failing in that, exposed them to cool drafts of air when not in use, because either treatment would have benefited them. The following remedy is taken from Kelly's "Presswork." "Powdered Alum for Rollers in Damp Weather.—The author was the first person to suggest the use of powdered alum to enable patent composition rollers to distribute ink and cover the form with any degree of satisfaction during humid and damp weather. A correspondent writing to him had this to say: 'We and others here have had much trouble from wet and humidity; we tried all sorts of experiments. New rollers acted just as badly as those that were seasoned. We changed the inks, warmed the disks, etc.; finally our efforts were crowned with success by the use of powdered alum, as you suggested. When the rollers ceased to do their duty satisfactorily, we washed them off with benzine and covered the face with powdered alum; allowed them to stand for about half an hour, then wiped them off with a dry rag, and our presswork went on right—for that day at least.' If you try alum, use it liberally, covering each roller with as much as it will hold, and stand the lot in as cool and dry a spot as you can find. This will certainly afford you relief."

WHAT CAUSES BREAKS IN THE RULES?—P. & B., of St. Paul, Minnesota, have sent us a sheet of enameled wrapping paper, size 7 by 20 inches, nicely printed and bronzed in gold. On the leaving edge of the sheet, which has been printed on a two-revolution pony press, a break—a double in the paper—appears about four inches on the far side, while a similar break occurs about two inches on the near side of the sheet. The form is quite open, and consists mainly of heavy-face rules. These rules run from right to left the long way of the sheet, and across the sheet to the long rules. In writing about their trouble they say: "It seems a long time to wait for the next issue of *THE INLAND PRINTER*, in order to read your valuable answers in your department. There's always something in it that makes a person say, 'That's just the same trouble I have had.' Now I would like to ask you a question. What causes the breaks in the rules on the enclosed sheet? The rule is not pieced at those particular points." *Answer*.—We take it for granted, in this case, that the grippers take the sheet from the bottom end of the form, which has a narrow margin. (You should have marked the gripper



edge for our benefit.) Assuming that we have located the gripper edge, our suggestion to get rid of the break-marks would be to bend down the two steel tongues to fit as close to the diameter of the tympan on the cylinder as possible and not tear the top tympan sheet. Set the two drop guides so as to be about five inches from the off and near ends of the sheet, running lengthwise; then take the sheet from the gauges with three grippers, one taking hold of the sheet about in the middle, the other two taking it about two inches from the ends. Of course all the grippers must take hold of the sheet firmly and together, the pressure of the grip to be uniform on all. This arrangement should take the sheet to the cylinder in a flat and even way, as well as hold it sufficiently to pull it from the form. A couple of the steel bands, at the front of the cylinder, will be found sufficient to keep the sheets of paper close to the tympan, both of which bands may be set five or six inches from the long ends; these also should be set as evenly to the cylinder as possible, but only close enough against the tympan to gently press the clean sheet against it and keep the same in a flat condition on the cylinder on its way to the form. Keep the paper on the feed-board as free from curl as practicable, and see that the sheets are not crowded against the gauges—the off-side gauge particularly. Such an arrangement of the several devices as laid down should help to obviate the break-marks complained of; in case the plan should not be entirely successful, manipulate the steel bands a trifle one way or the other, or perhaps the location of the grippers, even to adding one more gripper near the center of the sheet, but separating them about two and a half inches apart. Sometimes the difficulty can be overcome by making a "goose-neck" of a small piece of three-ply cardboard and pasting the square end of the same on the tympan nearest the point of trouble and the same way the cylinder runs, so as to permit the loose pointed end of the card to curl up a little against the sheet. However, if you do not rightly understand how to apply a "goose-neck" to the tympan, let it alone.

**WANTS TO KNOW HOW TO MAKE BLACK INK STICK ON ENAMELED PAPER, ETC.**—Mr. George L. Shaw, of Byculla, Bombay, India, has sent us two printed samples of work which he desires to know how to improve by presswork. He writes in relation to these as follows: "Would you or your many readers tell me what I should mix with printing-inks to print on glazed paper as per sample enclosed. I have twice tried the white of an egg, but have found it of no use. I would also be grateful if you would let me know how I should print a ground and then print in gold above it without the gold catching in the ground. I have read of powdered magnesia being useful, but have tried it and failed. The process I have adopted is first to print the ground, let it dry, and then print the gold on top after sprinkling the magnesia. The two enclosed specimens will give you some idea as to what I require." *Answer.*—If the printed specimen on yellow glazed paper (designed for a book-cover for the Volunteer Rifle Club), is in keeping with your usual style of make-ready, then we must say it is very bad indeed. From an examination of samples of printing received from England and some of her possessions, we have come to the conclusion that the ink employed to print on highly enameled stock must be very inappropriate, to say the least. In the September number of this journal we had a similar query to the present; it came from Stockport, England. The question was, "Can you give a reason for the ink not sticking properly on the glazed paper? Also what substance would you add to the ink to make it stick?" To which we replied, and the same answer will apply to you: "To begin, we believe the ink is too poor in quality and not suited to the work before us. Then the impression might be a little stronger and the engraving made-ready more uniformly, all of which would help the better execution of the printing." (In your case, Mr. S., the impres-

sion is far too strong, and looks more like a proof made with a cloth-covered planer and mallet.) As a remedy we said, "Copal—a little—is good, and should help to make good ink stick fast on any kind of paper. We suggest that you get a firm-bodied ink, short in tack, and add a few drops of copal or dammar varnish to it just before going on with the printing. If you will keep on hand a mixture of half-clear dammar varnish and half of old boiled linseed oil, and add a little of this to inks to be printed on coated or enameled-glazed stock, you will find the suggestion valuable." As to putting on gold bronze over an ink ground, other than by the method employed by you, we fear there might be some danger in suggesting differently to you. If we only understood your practical competency in the pressroom, we would feel at greater freedom in advising you. To advise you intelligently, however, we would have to personally examine the inks you select. Your sample



Photo by Hans Hildenbrand, Stuttgart.

AN IMPORTATION,

is woefully minus the essential for a ground color, and is made rough and dead through excessive use of magnesia. When magnesia is used over an ink color, to absorb or cover damp portions of the print, it should be carefully and smoothly rubbed off with soft cotton batting before going on with the next printing, especially if that be gold bronze. If inks are good, and have been well ground in varnishes made from linseed oil, there is hope for success. Make up a drying varnish of one part of refined dammar varnish, mix well in two parts of old boiled linseed oil, and apply a little to the inks before using. The ink should be run closely to color—not a *particle of surplus*—but it is necessary to cover solidly. A couple of days are required to permit the ink to dry sufficiently, especially if the weather is raw or damp. In any event, the sheets should be laid out in small lots, so that the air can reach the color and set it before going on with the bronzing. Do not use too *fine* a bronze; what is known as "leaf bronze," which has a rich golden luster, is the best of all, and permits of clean work and high calendering when extra finish is desired.

#### WORTH MORE THAN THE PRICE.

I find that the information gained from one issue of THE INLAND PRINTER more than pays for the price of one year's subscription.—Robert Kesner, Lockport, Illinois.



## DOUBLETONE INKS.

Translation from *Die Graphische Welt* (*The Graphic World*).

AS is well known, the doubletone printing-inks produce with one impression the effect of two; that is to say, they give the picture the appearance of having been printed over a tint.

Since their introduction into Germany, about one year ago, they have not only been used at an ever-increasing rate, but they have been the subject of numerous practical trials, while many German and French printing-ink manufacturers have been attempting to duplicate them.

As is well known, the doubletone printing-inks are the invention of the Sigmund Ullman Company, of New York. These manufacturers have up to date not only introduced about thirty various colored doubletone inks, but have also applied themselves to the production of black doubletone inks. Furthermore, the same firm is now producing lithographic doubletone inks.

The fact that these inks are in continuous use, and that they have given rise to many discussions regarding their merits and faults, have induced us to collate here whatever has become known regarding the doubletone inks—their characteristics and usefulness.

1. *The Doubletone Inks and the Effects they Produce.*—Mr. Gustav Jahn has issued a prospectus in which he treats of the theory of the original doubletone inks, manufactured by the Sigmund Ullman Company, whose agent he is. He writes the following:

"The doubletone printing-inks consist of two independent layers of color: The dry material or pigment, and the doubletone color, which are so combined that upon printing the ink on paper, the doubletone color gradually develops in and around the pigment proper. The pigment possesses such extraordinary covering capacity and intensity that it entirely covers the doubletone color in the solid portions of a cut or half-tone. Those portions of a cut which consist of half-tone work, solids and fine lines interspersed, are variously colored by both layers, while the high lights show only the effect of the doubletone color, and not at all that of the pigment itself. The solids of the cut, and also the typework, show only a single color.

"It will, therefore, be seen that every portion of a picture printed with doubletone ink consists of a layer of pigment and of doubletone color, the latter at first being invisible.

"The doubletone color has the property of developing not only directly under the pigment layer, but has also the tendency to spread equally in all directions. For this reason after some time has elapsed every part of the picture and solids, lines and each little dot of the half-tone, will be surrounded by a halo or aureole of the doubletone or secondary color. Every solid spot of the half-tone, even down to the smallest dot, forms as it were a center for the development of the doubletone or secondary color. These aureoles which surround the pigment layer, in combination with those parts where the doubletone color alone is visible, thus produce the doubletone effect, or the appearance of a two-color print. Hence such half-tone cuts are the most appropriate which are of such a nature that the greatest possible number of aureoles are formed. Half-tones which contain solids and middle-tones, and which are well interspersed with high lights, are the most favorable for those purposes, and only such half-tones should be selected when the first consideration is to obtain the greatest possible doubletone effect."

A German printing-ink factory writes us the following: "The production of doubletone inks is exceedingly simple. While ordinary printing-inks consist of two materials, namely, the varnish and the pigment, which is insoluble in it, doubletone inks contain a third ingredient, i. e., an aniline dye dissolved in the varnish. We wish to call attention to the fact that there is a great difference between the chemical nature

of the aniline dyes themselves and those colors containing aniline which are ordinarily used in printing-inks. The aniline dye itself is a more or less complicated organic compound. It is soluble in water or alcohol, and can not itself be used for printing-ink. The pigments containing aniline, such as are used in ordinary inks, consist of a base colored with aniline, with which it is quite firmly combined. By this combination the character of the dye is entirely changed. The resulting color or pigment becomes insoluble, and can be used to make a printing-ink.

"As said above, in the manufacture of the doubletone inks, a third agent is used in addition to the varnish and the insoluble dry color ground in it, namely, an aniline dye soluble in the varnish. There is nothing whatever novel about the use of fat soluble aniline colors in the manufacture of printing-inks. As soon as it had been learned how to produce aniline colors soluble in fat, experiments were made whether this property could not be utilized in the production of printing-inks, and we venture to say that there are to-day very few printing-ink manufacturers who do not use the fat soluble aniline colors extensively. They have been used in order to give black inks a bluish cast, but it is necessary to be extremely careful in their use, as when too large a proportion is used, the blue colored varnish runs, and forms a blue margin around the type, etc. The very result which it was thus intended to avoid has been purposely produced in the doubletone inks. If one, therefore, imagines a black, brown, blue or deep green ink, to which has been added a soluble yellow aniline color, which strikes to the sides some time after being printed, the action of such a doubletone ink becomes very apparent. There is not the slightest doubt that by the proper use of these inks very beautiful effects can be obtained, as has been demonstrated by many experiments. A single impression thus appears as if a tint had been printed under it, and becomes very similar to a collotype."

2. *The Most Suitable Papers and the Development of the Doubletone.*—Regarding this a German printing-ink manufacturer writes us the following:

"As the absorption of the ink into the paper is very slow, its full effect is only reached some time after printing, usually three or four hours. Thus a fresh impression which at first looks black changes to a deep brown. This naturally makes it difficult to determine the amount of ink to be used. It is also apparent that the effect will vary greatly according to the amount of ink used. Now, it is known that one paper will take more ink, and another paper less. The effect must, therefore, be entirely different on various papers; in fact, they are remarkably different, so that it is not surprising that on some papers the doubletone effect can not be seen at all. As the effect is produced principally by the aureoles formed around the solid parts (more or less) it is easily understood that the full effect will only be produced where many such aureoles can form themselves, which is only the case in a half-tone, while in line and woodcuts, these inks will only produce their proper effect when the work is very fine, and consists of fine lines and dots similar to a half-tone.

"Now, the secondary tone spreads not only sideways, but also downwards, upon which tendency the amount of ink used and the nature of the paper have naturally a great influence, and it can, therefore, easily happen that the doubletone printing-ink will strike through the paper more than an ordinary colored printing-ink (compare what is written in paragraph 4 regarding results obtained with European and American inks). It should also be remarked that aniline colors in some cases are not permanent, and will fade in the sun, although it is not excluded that improvements may be made in this direction."

Mr. Gustav Jahn writes, in regard to the development of the doubletone and about the paper, as follows:

"The most suitable papers for use with doubletone inks are absorbent coated papers. However, papers containing some

wood pulp are also quite suitable to produce the doubletone effect, when they have a soft surface. These classes of papers enable the doubletone color to develop correctly in all directions. Hard surfaced and strongly sized papers do not produce good effects. The development of the doubletone begins as soon as the impression is made. It gradually increases during the drying of the ink, and ends as soon as the ink is dry. Therefore, the drying should not be intentionally either interrupted or accelerated, but the printed sheets must in every instance be laid one on top of the other, whereby they will dry naturally and be protected from the action of the air and light during the process of drying, and thus the correct development of the doubletone is made possible. This precaution should be observed even in making proofs. I can not strongly enough advise that these instructions should be particularly observed. It happens frequently that proofs are spread out in order to make them dry more rapidly. I have had a number of such cases, and each time I have been asked 'Where is the "doubletone" effect?' To this question I have but one answer: 'the "doubletone" effect was destroyed through the improper drying of the sheets.' The drying properties of the doubletone inks are correct according to modern requirements. They dry neither too fast nor too slow, but they are only thoroughly dry when the development of the doubletone is complete, i. e., when it has reached its climax.

"The black doubletone inks show no contrast of color, because the pigment itself and the doubletone color are both black. In these inks the doubletone color intensifies and improves the pigment itself, and gives strength, intensity, life and depth. This also pertains to some of the colored doubletone inks where the doubletone is only a shade different from the pigment itself. Some of the other doubletone inks show actual contrasts of colors, and these are the only ones for which the name 'doubletone' should be taken literally."

3. *The Sigmund Ullman Company in Regard to the Permanency of Doubletone Inks.*—An elegant booklet, issued by the above firm about their doubletone inks, describes them technically in a very instructive manner. What is said therein corresponds with what has been written by the agent of the Sigmund Ullman Company, Mr. Jahn (see under paragraphs 1 and 2). However, in regard to the permanency, the Sigmund Ullman Company add the following in their booklet:

"Although the question of permanency is a very unimportant one in ninety per cent of all printing done, we nevertheless think it proper to discuss this point. Generally speaking, all printing-inks are permanent enough for all practical purposes when they are not exposed to the direct sunlight. As almost all of the brilliant colors in use to-day contain aniline dyes, none of them can be considered as absolutely permanent. The word 'permanent' is variously understood. We call such colors permanent which remain unchanged, while others may consider colors permanent which change but little without entirely fading out. Our doubletone inks are certainly equally as permanent as the inks made by the old methods. The pigments which are used as bases are permanent. The materials used in the doubletone process add strength and brilliancy, and, therefore, give additional value to the inks. For should the brilliancy of the doubletone ink

diminish somewhat under the action of the direct sunlight, the permanent pigment which it contains will still remain, and our doubletone inks are, therefore, even more permanent than similar shades produced by the old process. (The secondary tone is, therefore, not permanent.—Editor.)"

4. *Results Obtained with Doubletone Inks.*—Doubletone inks have been used by various Berlin printers with the greatest success. H. S. Herrmann, in Berlin, has been using Sigmund Ullman Company's doubletone inks since about six months. Otto Elsner, in Berlin, has used Ullman's doubletone inks in a voluminous illustrated export number of the *Confectionär*.\*

In the last meeting of the Berlin Society of Printers' Foremen, it was stated by various members that the results obtained with Ullman's doubletone inks were perfect in every respect, while those of other makes (German and French)



Photo by Hans Hildenbrand, Stuttgart.

HOG-MA-NIE.

had, in many cases, struck through the paper, or the doubletone had offset upon the opposite sheet. Furthermore, a large quarto was printed for the "Baulandgesellschaft Westend zu Posen" with very satisfactory results with Ullman's doubletone inks, and shows a striking doubletone effect. This book contains plans interspersed with full-page half-tones, printed with a black ink which shows black in the solids and in the lines which surround them, while in the half-tone reproductions of cottages, etc., the brown tone is visible. The designs were drawn by Anton Huber, while the plates were made by the Graphischen Kunstanstalten Meisenbach Riffarth & Co., who also did the printing.

In No. 2, 1902, in the magazine *Victoria*, issued by Rockstroh & Schneider, there are two inserts; one printed with Ullman's doubletone ink on art paper, made by Lüdecker, is perfect in every respect, there being no signs either of striking through or offset, while on the other insert printed with German ink the yellow color has struck through, and the opposite sheets have an offset in the same yellow color.

Furthermore, we have before us illustrated charts, printed on art paper, a very handsome book indeed—"Album Rottenbuchensee"—printed by Carl Aug. Seyfried & Co., in Munich. The charts are printed with a sepia doubletone ink, which it was said was manufactured by a French firm. The work is entirely ruined. Not only is the printing not clear, and looks smeary, but the opposite sheets are colored entirely yellow by the offset, and the back of the sheets are also yellow from the color, which has struck through. It is said the printer is bringing suit against the manufacturer in question.

\* The largest millinery and fashion magazine in Germany.

From our colleague, Mr. L. in Br., we have received the following: "On looking through No. 92 of the *British Printer*, I notice that on page No. 70 there is a yellowish oval on top of the matter proper of that page. Opposite this page, there is a colored insert on which there is an oval half-tone, printed in a doubletone ink. The closest examination of this picture reveals no secondary tone whatever, it having been entirely transferred to the opposite sheet as a yellow tint. The back of the insert shows the same color, the ink having struck through. The impression was apparently perfectly dry when the insert was bound, as otherwise the entire ink would have set off, and not only the secondary tone. This ink was said to have been furnished by an English firm. The above discovery induced me to make some tests with some printing done in our office about a quarter of a year ago. The impressions in question were printed with a doubletone ink (a German product). On looking through the book in question I immediately discovered the same state of affairs.



FUN AT THE SEASHORE.

On the pages opposite the cuts, and on the back of the sheets the same yellowish tone is visible as in the *British Printer*. This fault only showed itself long after the printing was entirely done. A heavy paper was used, which was entirely free from wood pulp. In my opinion the aniline color which was used in this ink was not thoroughly combined with the color proper. It sets off, and its chemical nature must be such that it attacks the paper, so that the color itself shows through it. What struck me principally in printing done both in this country and in others, with doubletone inks, was the striking through the paper, but I believe that this trouble had other causes than those above mentioned. In one of the latest numbers of the *Zeitschrift für Deutsch Landsbuchdrucker*, a Munich firm tells of its sad experience with a French doubletone ink. The above firm is going to bring suit for damages against the inkmaker in question, as the work was entirely spoiled (see above S. & Co.). For the benefit of our colleagues we have written the above. It shows that it is necessary to be very careful in the use of doubletone inks."

The above shows that it is certainly necessary to be very careful, but nevertheless it is a fact that these faults have never been found in Ullman's doubletone inks, and it, therefore, seems that the German and French printing-ink manufacturers have not yet been able to overcome the difficulties in the manufacture of this class of inks.

However, one precaution should be taken under all circumstances. A proof should always be made on the papers which it is intended to use with the doubletone inks, in order to discover how well they are suited for this purpose. These proofs should be covered, they should be allowed to dry slowly, for three or four hours before the doubletone effect can be judged.

#### THE INLAND PRINTER COVER-DESIGN.

THE INLAND PRINTER has pleasure in exploiting another cover-design this month by Miss Adele Ruggles, to whose work in decorative art reference was made in the August issue. The stock used is the amethyst of the "Meteor" series, of Henry Lindenmeyr & Sons.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, \$1.37, postpaid.

WHIPKEY BROTHERS, West (Tex.) *Times*.—Aside from a slight offset the West High School catalogue was a nice piece of work.

OWATONNA (Minn.) *Journal*.—Your page of correspondence with its six-column heading makes a good showing, but "Ellendale" is too large.

IRON MOUNTAIN (Mich.) *Press*.—My comment in the March number must have been overlooked. The *Press* continues to be a very neat paper.

TRADING stamps are being used by a number of newspapers. The Beverly (Mass.) *Citizen* prints a coupon in each issue, good for three stamps, and is getting good returns.

H. E. TUDOR, Charleston (Mo.) *Enterprise*.—Your ad. is nicely planned and properly displayed. If smaller body letter had been used in the panels, it would have been better.

ROCKPORT (Ind.) *Journal*.—Your first-page display heads would look better if the first line were in larger type and the third part in caps. The change to eight pages was a good move.

J. WILLIAM SMITZER, Roanoke (Va.) *News*.—The panel arrangement of your ad. is good, but the letter-spacing spoils the display. A normal type would have been better for the secondary lines.

BARBORVILLE (Ky.) *News*.—Grade items of correspondence and avoid running the last line of a paragraph at the top of a column. The presswork could be improved, even on a Washington hand press.

A MOST phenomenal growth for a small city daily is that of the Schenectady (N. Y.) *Gazette*, whose circulation in five years has increased steadily, from a little over three thousand copies daily in 1898, until now it circulates nearly twelve thousand.

PRESS associations in the various States have their summer outings, but none ever had such a great and delightful trip as did the Alabama Press Association in July, when a party of one hundred and seventy toured Canada, visiting Toronto, Kingston, Montreal, Quebec and the Muskoka Lake region.



The Grand Trunk Railway made a good move for itself and Canada when it succeeded in interesting the Southern newspapermen.

J. W. LOUIS, Hannibal (Mo.) *Courier-Post*.—The ad. of J. P. Traynor, upon which you request criticism, is well laid out, but loses much of its force by having two lines too nearly the same size at the top; it was not necessary to display the repetition at all.

REINBECK (Iowa) *Standard*.—Suggestions made in last criticism have been adopted and the improvement is noticeable. In the display head, issue of July 30, "Collision on Great Western," the first part should have been in caps. This is a good rule to follow in all display heads.

NORTH CAROLINA veterans of the Civil War held a reunion at Newton in August, and the *Catawba County News* added to the enthusiasm of the occasion by printing in red ink and heavy type, right over the regular news columns of its first page, a hearty welcome to the visiting soldiers.

A CONTEST in which hundreds competed, and through which was offered, by the D. M. Osborne Company, of Auburn, New York, prizes for the best ads. of their products published in the newspapers, was recently concluded, the *Saunders County New Era*, of Wahoo, Nebraska, winning first honor, and incidentally an Osborne Columbia mower.

THE PHOENIX (Ariz.) *Democrat* must have been slightly mixed recently when it published the following bit of Linotype composition as the first paragraph of its leading editorial:

From Oyster Bay comes a report that President Roosevelt is extremely anxious over pitfalls in New York, and many of his political friends when they return to him from an Oyster Bay pilgrimage, are careful to give out how "Roosevelt can be elected in

The New York *Evening Post* somewhat mugwump in its political leanings assets that in the opinion of cool and dispassionate observers Roosevelt will not be able to carry his own State next year.

O. E. MEYER, Pinckneyville (Ill.) *Democrat*.—In the issue of June 19 items of correspondence were graded, which was a noticeable improvement over the other copies sent. A column of plate matter on the last page is put together without dashes between the articles. The general appearance of the *Democrat* is exceptionally good, the first page being particularly creditable.

EDWARD W. STUTES, Spokane, Washington.—Your ads. are, as usual, very good. Among the small ones that of "Hazel-

wood Butter" (No. 1), with one-quarter inch white space all around, is a neat little conception.

W. H. DAVIS, Idaho Springs (Colo.) *Siftings*.—While your ad. (No. 2) shows much careful study in the layout, you have overshot your mark. There is too much ornamentation, which, in a measure, obscures the principal line, and the long panel at the top makes the ad. top-heavy. Where

**Success** Live in Grasping the Opportunity—rather You Fail to See—Others WIN. (This is What to Remember as **Success**)

ORGANIZED JUNE 11, 1903.

**National Coal & Iron Co.**  
INCORPORATED

UNDER THE LAWS OF THE STATE OF WASHINGTON.

The Property is Located at  
Whitcomb, Washington.

Offices at Whitcomb, Washington and Idaho Springs, Colo.

**RESULT OF AN ANALYSIS.**

Coal is a MOORE -  
Under the Act I promised, I send you results of the analysis of the sample of coal in the vein in which you are now working. It is a real coal, pure and clean as the finest coal in the country and does not make such a mess with any back draft as the lighter stuff and does -

Moisture	1.5 per cent
Volatiles (hydrocarbon)	23.0 per cent
Fixed Carbon	74.0 per cent
Calorific Value	14,000 B.T.U. per ton
ASH (total)	0.5 per cent

Yours truly, B. B. DAVENPORT

**OFFICERS AND TRUSTEES**

B. B. DAVENPORT, President and General Manager	Whitcomb, Washington
J. P. DE MATTHEO, Vice-President	Denver, Colorado
EDWARD G. SHOOTER, Secretary	Idaho Springs, Colorado
A. G. MOORE, Treasurer	Whitcomb, Washington

**DEPOSITORIES**

MERCHANTS AND MINERS NATIONAL BANK	Idaho Springs, Colorado
WELLS FARGO AND TRUST COMPANY	Whitcomb, Washington

**LEGAL COUNSEL**

J. W. B. SMITH	Idaho Springs, Colorado
WESTERN AGENT	Whitcomb, Washington

**BOARD OF TRUSTEES**

A. G. MOORE, Treasurer, Whitcomb	EDWARD G. SHOOTER, Secretary, Whitcomb
J. W. B. SMITH, Idaho Springs	J. P. DE MATTHEO, Denver

No. 2.

a cut of this character must be used for the main line, the principal effort should be to use material in the balance of the ad. that will throw this line into prominence. The use of rules instead of borders would have done much to improve your work, although an ad. built on the signboard order is seldom artistic.

J. ARTHUR LIVINGSTON, Russellville (Ark.) *Courier-Democrat*.—The neat, clear-cut ad. display is what first strikes the eye in looking over the pages of your paper, and it would be to the advantage of those who are looking for suggestions to send stamps for sample copies. Double heads, similar to those on the first page of the issue of July 23, with the first line a little larger, should be used every week.

KUTZTOWN (Pa.) *Patriot*.—An unusual feature of the *Patriot*, which is an eight-column folio, is the running of the bulk of the advertising on the third page with no reading matter. This relieves the other pages greatly and is a commendable move. The advertising will be just as quickly read, too, particularly when a paper is as clearly printed as the *Patriot*, and perhaps more quickly, as when a reader stops to contemplate this page, as the reader of a weekly paper is sure to do, he has no news matters to distract his attention, but will naturally look it over and read the most attractive announcements. The granting of three "island" positions by the *Patriot* on the second and fourth pages, with reading matter on four sides, is a departure from the policy just described, and is not advisable.

MAURICE GOODMAN, *State Register*, Portage, Wisconsin, in sending a copy of his paper and requesting criticism, adds: "We make our strongest effort in the direction of obtaining the county news; thirty-three correspondents in our own

## Hazelwood Butter

**Famous for Quality**

**AT ALL GROCERS**

**Every Pound Guaranteed**

No. 1.

wood Butter" (No. 1), with one-quarter inch white space all around, is a neat little conception.

AD-SETTING CONTEST NO. 14.—The little ad. used in Contest No. 14, which was announced last month, is one that requires but a small amount of time, and compositors should not lose this opportunity of securing valuable ideas. A complete set of all the ads. submitted is sent to every contestant, and as the contest does not close until October 15, there is still time to enter.

*Pleasants County Leader*, Saint Mary's, West Virginia.—The display heads in your issue of July 10 are too crowded, and this is also the trouble with "Short Items of Interest"—there is too little space between the words, and the sub-head should be leaded. You frequently run several items that belong in this department at the bottom of columns; it would



county help us materially and could help us more if they would write with greater regularity; can you place us in position to get information of schemes adopted by other papers for getting this class of news regularly? We pay some of our writers in cash, but can not afford to pay all of them. Those who do not receive cash are supplied with stationery, etc." *Answer.*—In this department in December, 1898, this subject was treated exhaustively under the heading "Correspondents and Correspondence." If you have a file of *THE INLAND PRINTER* you will get many valuable suggestions from this article. The secret of success along this line is keeping in close touch with correspondents, either by letter or personal visitation, making them feel that they are very important adjuncts to the paper, and endeavoring to arouse their deepest interest. Many publishers have found an annual outing and reunion a great aid. The *Register* needs no criticism; in news, make-up and presswork it ranks with the best.

THOMAS V. HENDRICKS, Falls Creek (Pa.) *Herald*.—Since you became publisher of the *Herald* you have made it an exceptionally attractive paper, both in news and mechanical appearance. The three lines of sub-head following the head, "Of General Interest," it would be better to omit, and the "running in" of items under "At Jefferson's County Seat" does not make this department very readable. You have made good use of your record in *THE INLAND PRINTER*'s ad-setting contests and I append the subject matter of your circular, as it will probably interest others:

"He who tooteth not his own horn the same shall not be tooted."

#### A TOOT ON OUR OWN HORN.

In the month of September, 1902, *THE INLAND PRINTER*, of Chicago, the leading trade journal of the world in the printing and allied industries, conducted a competitive contest in the composition of a printed letter-head, from the copy furnished in a manuscript form by the magazine. The contest was open to the printers of the world and was participated in by the workmen of 102 different printing-offices, located

submitted the one set by the undersigned secured sixth place. *This is Toot No. 2.*

In the month of August, 1903 (the current issue), the same magazine reports the result of their last ad. contest, held in May, 1903. Out of 139 ads. submitted in this contest the one set by the undersigned again secured sixth place. *This is Toot No. 3.*

I was the only printer in the world whose name appeared among the leading six in three successive contests conducted by a magazine that has come to be looked upon as being the text-book for artist printers of all countries. This ought to be some slight evidence that I know my business, and when I say I do *good printing* I have the papers to back it. If you need any job printing, 'phone me. I would like to talk to you about it. I may not do it as cheaply as some printers, but it will be right when you get it.

THOS. V. HENDRICKS,

Publisher Falls Creek *Herald*.

SOME GOOD ADS.—John J. Emerick, of the Wheeling (W. Va.) *Intelligencer*, sends a few recent issues of his paper with

## A Chance to Save A Dollar or Two



At our great  
Help Yourself  
Sale of  
Men's  
\$3, \$3.50 and \$4  
Dress Shoes  
For

# \$1.98

Among them are Patent Kid, Patent Calf, Vici Kid, Velour Calf and Box Calf hand sewed shoes in regular shoes, low cuts and congress in a great variety of good styles.

They Are Going Fast,  
Don't Wait Too Long.

## McFADDEN'S

1316-1322 Market St., Wheeling

No. 3.

in the United States, Canada and England. Out of the 102 specimens submitted only six escaped criticism by the department editor of *THE INLAND PRINTER*, I being one of those honorably mentioned as constituting "the careful, accurate and artistic half-dozen." *This is Toot No. 1.*

In the month of February, 1903, the same magazine conducted an ad-setting contest, under much the same conditions. Out of 180 ads.



Rushing  
Out the...

# Oxfords

## Another Cut Made

On ALL OXFORDS. We are determined not to carry through the winter a single pair. They must go. This is our method of doing business and that is the reason we are always able to show the very newest and up-to-date goods in the city.

Our windows show samples of the  
good things inside—see them

**\$1.95** For any Women's Oxfords that sold for \$2.50,  
PAIR \$2.75 or \$3.00. High heels, low heels, in Vici Kid or Patent Kid.

**\$1.55** For any Women's Oxford that sold for \$2.00.  
PAIR Patent Leather, Vici Kid, Lace or Button.

**\$1.15** For any Women's Oxford, Fedora Button or  
PAIR Snap Button, Light or Heavy Sole. (No reserve).

Come early—we have most all sizes,  
but they will go quick.

## Locke Shoe Co.

1043 Main St.

No. 4.

some excellent ads. I have reproduced several of these in order to aid two or three correspondents who wish to learn the secret of good display. Of the five ads. shown (and these are only characteristic of Mr. Emerick's entire work) there is not one that requires any unusual amount of time, or which could not easily be set by any printer from reprint copy. It is the knowing how to take manuscript copy and see how an ad. will look before it is in type that counts—the ability to see in advance that there will be just enough display and that

the plan started will not prove too big for the space. These are only learned from experience, but there is still much that can be gained by studying such ads. as Mr. Emerick sets. No. 3 is well balanced, the bottom is not crowded by too heavy top lines, the price in connection with the illustration is an effective eye-catcher, and the secondary display stands by itself at the bottom, neither too large nor too small.

UNITED STATES GOVERNMENT WEATHER FORECAST FOR TODAY—FAIR

**STONE & THOMAS****Kimonos at Exactly Half Price**

An extensive variety—long or short Kimonos—white or colored—plain or neatly trimmed. Placed on special tables on the second floor and priced as follows:

75c Kimonos for.....	38¢	98c Kimonos for.....	49¢
\$1.25 Kimonos for.....	63¢	\$1.48 Kimonos for.....	74¢
\$1.75 Kimonos for.....	88¢	\$2.98 Kimonos for.....	\$1.49

**New Table Linens**

The kinds that wash and wear.  
A new stock of our

**Two Special Leaders**

either sold by the yard or pattern cloths with borders all around

New designs, and pretty ones per yard \$1.00 and ..... \$1.25  
Napkins to match at \$2.25 and \$2.50 per dozen

**Pretty Framed Pictures 10 cents each**

500 framed Pictures—about 50 pretty subjects in colors—panel shaped gilt frames—choice of all ..... 10¢

**Men's Night Shirts**

Made of good muslin, fronts neatly embroidered—best Night Shirts by far, we've ever been able to sell at..... 50¢

**Men's 75c Percale Shirts for 59c**

Some we bought at an especially low price—new colors, pretty stripes and neat figures—choice..... 50¢

**Porch Curtains—Final Reductions**

Clearance of Porch Screens, made of split bamboo—complete with pulley and ropes—ready to hang, size 8x10, size 10x8..... \$1.20  
Size 8x12..... \$1.44

**Remember, this store allows its employees a half-holiday every Friday. Closing promptly at noon.**

**STONE & THOMAS**

No. 5.

**MEN'S FIXINGS**  
 Opp. Post Office 1513 MARKET ST.

No. 6.

**E. R. LOWRY COMPANY**

TURF EXCHANGE AND GENERAL BROKERAGE.

Quotations on all Races and Sporting Events. Local and Long Distance  
Phone Connections. Correspondence Solicited. CALL 'PHONE 563

No. 7.

**Minor News of the City**

No. 8.

**Items of Personal Nature**

No. 9.

No. 4 is slightly different in style and an attractive ad. This required a little more time, as it has a double panel, but this adds to its attractiveness. No. 5 shows an ad. without a border which was run with reading matter on one side and

**THIRTIETH ANNUAL MEETING**

**P**ROSPERITY for a big gathering of Implement Manufacturers, Dealers and people are brighter than ever before. Those who attend this exhibition are fully aware of its high standard, and others are invited to come and see for themselves

**GREAT GRANGERS' PICNIC EXHIBITION**

Williams' Grove  
August 24-29

WRITE FOR FULL INFORMATION  
**R. H. THOMAS**  
General Manager  
MECHANICSBURG, PA.

No. 10.

at the bottom, so that it stood out prominently on the page. It would have been better if "Two Special Leaders" and the paragraph at the bottom had been set in about ten or twelve point display. Nos. 6 and 7 are small and difficult. The rule through the center of the latter gives it an artistic touch that could have been obtained in no other way. Nos. 8 and 9

**FARMERS' FAVORITE Grain**

**Drills**

1842  
SIXTY-ONE YEARS AGO  
UP TO DATE THEN

1903  
UP TO DATE NOW

Many other Up-to-date Improvements

The above Trade Mark is a guarantee of quality

Send for our new Catalogue

**BICKFORD & HUFFMAN DIVISION**  
**AMERICAN SEEDING MACHINE CO., Springfield, Ohio**

No. 11.

are three-column headings that looked well in the *Intelligencer*. Charles Streigel, Jr., of Philadelphia, also sends me a number of excellent ads., which are well adapted for magazines, although most of them are too complicated for newspaper work. No. 10 is particularly neat and artistic. No. 11 is a good example of Mr. Streigel's work, all of which is practically faultless, but most ads. of this size have from twenty to twenty-four mitered corners, which would make them impractical for the rush of a newspaper office. Another batch of good ads. is sent by O. E. Meyer, of the Pinckneyville (Ill.) *Democrat*. No. 12 is typical of Mr. Meyer's work, and is a nicely dis-

## A Good Clothes Story.




A Good Clothes Story is a story about good clothes. Our ads each week make a very interesting continued story about our good clothes. Have you been reading that story? If you haven't you have missed hearing about one of the finest clothing stores in Perry county. This week our chapter is devoted to

### Summer Furnishings


Every latest fancy that fashion has decreed for the well dressed man. It is the little requisites that determines your standing among well groomed people. Our stock reflects the styles of the fashion centers of the country. Straw Hats, Panamas, Sox, Shoes, Suspenders, Belts, Underwear, Ties, Etc.

## The Square Deal

No. 12.



## YOURSELF and FRIENDS



ARE CORDIALLY INVITED TO ATTEND THE SPREAD OF ELEGANT WEARABLES TO BE HELD AT OUR STORE BEGINNING TOMORROW AND LASTING UNTIL WE GO OUT OF BUSINESS.

Menu:

STYLISH SUITS, a la Tailor Made.
SHIRTS, a la Rembrandt.

SHOES, the Walkover.
CUFFS.
SUIT CASES.

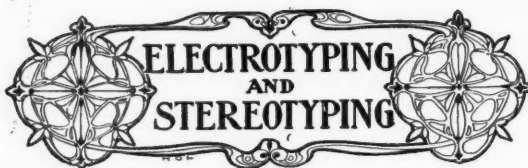
HATS, served la latest style.
COLLARS.
TRUNKS.

NECKTIES.

THE SQUARE  
DEAL CLOTHING HOUSE.

No. 13.

played ad. The panel arrangement in this is a form that is being used quite extensively and is very effective. In No. 13 Mr. Meyer failed to get the satisfactory result he was striving for. The invitation is too crowded and too large, the tipping of the panel was a mistake and the rule arrangement on the left is not artistic. There is a sameness about the ad. and it has the appearance of being set by an inexperienced man, which is not in keeping with the other specimens of this compositor's work.



Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**ELECTROTYPING.**—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

**STEREOTYPING.**—By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulae, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

#### STEREOTYPING.

NO. II.—BY HARRY D. TAPPAN.

Stereotyping by a "cold process" has been a subject for a great deal of discussion, and a problem for inventive geniuses in that line to work on. The time and money that have been spent in trying to perfect a successful stereotype process that does not require heating of the type have been enormous, and as yet they have been practically of no avail.

The trade, from time to time, has been startled by the news that somebody had discovered a successful cold process, keeping everybody that was at all interested in stereotyping on the alert, and trying their patience almost beyond endurance, imagining that now the business surely would be revolutionized—unfortunately ending with only the customary results. One or another of the same defects that are attached to all of the different ideas of the "cold process" always existed.

In the writer's estimation, nearly all the experiments that have been made were on the wrong track, as there are certain principles that must be followed. It is a very evident fact that a matrix with the slightest amount of moisture left in it after it is *supposed* to be dry does not work well when hot metal is poured on it. The difficulty in perfecting a matrix without moisture has been the drawback. It seems that almost all the experiments that have been made were on the lines of trying to discover a composition that could be made with as little moisture as possible. While some have been fairly successful, they have not reached the standard of the results accomplished with the steam-table. If a mold is made of a form and then taken off, and an attempt is made to dispel the moisture, no matter how little there might be in it, the impressions are bound to be distorted and the mold will shrink to a very great extent, so, of course, the success from that operation can not be expected to be complete. In order to get first-class results it is necessary to have the matrix thoroughly dry before it leaves the form, and the only way, as yet, to obtain this condition is by using the steam-table.

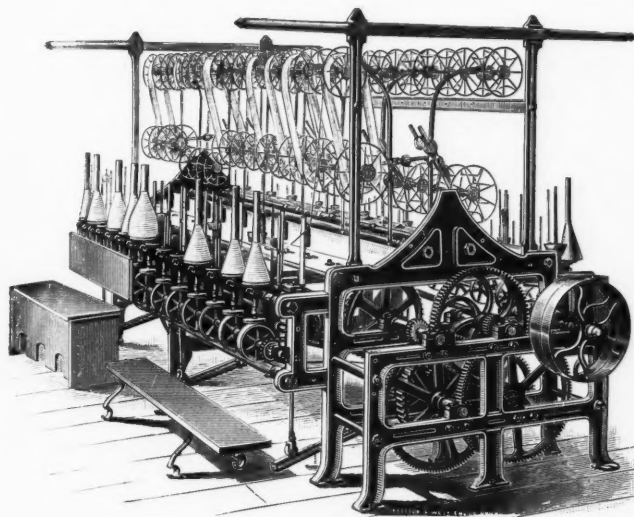
The writer has perfected a process to stereotype woodcuts without heating them, and has met with successful results. The accompanying illustrations show (No. 1) an electrolyte made from a woodcut; (No. 2) a stereotype made from same. It will be noticed that the defects and shrinkage, if any, can not be seen with the naked eye. The results have been very satisfactory to all concerned. The time that is required to



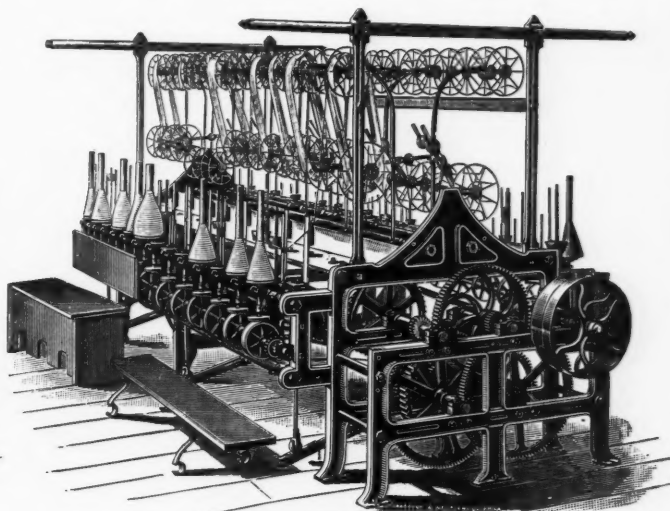
produce stereotypes by this process is not any longer than required by the regular process.

For some time past the writer has been making, by this method, for the firm with which he is connected, reproductions from fine-line woodcuts without injuring them in the least; and has been making, at a very greatly reduced cost, a number of stereotypes from woodcuts that, before the introduction of the process, had to be electrotyped, at a cost of approximately \$100 a month. The writer would not recommend this process for type forms, not that it would injure the type in the least, but it was designed for woodcuts only. He has, on

the wonderful inventions that are constantly being brought to our attention, to be given up without at least a little more progress in the right direction. It is absolutely essential that stereotyping should advance with the times. It is among the leaders of platemaking processes now, and the time is not far distant when it will be recognized by the printing trade as a necessary department in every printing-house. How much more convenient it is where a printing-house has its own stereotype foundry. When a large order of several hundred thousand is received, and it is wanted as quickly as possible—maybe the next day—what a convenience it is to have the



NO. 1.—ELECTROTYPE.



NO. 2.—STEREOTYPE.

some few emergency occasions, used it on type forms, with comparatively good results.

When everything is taken into consideration, the damage that is done to the type, if properly handled, by the drying of the matrix in the steam-table, is no greater than the wear that it would receive on the printing-press. Just consider for a moment how many matrices could be made from one form of type before the type was damaged beyond use, and how many plates might be made from each matrix, and then how many impressions could be printed from each plate. Summing it all up, the type would stand a very poor chance of being worth much after an equal number of impressions had been taken from it.

A cold stereotype process will be a very profitable invention for the person who is fortunate enough to work out successfully the problem. For a "cold process" to be entirely successful it certainly must be as speedy and as cheap as the present method of stereotyping. It is absolutely essential to consider the speed and cost when you talk about making improvements in stereotyping, as these are vital factors of the process. In the majority of cases, no doubt, a "cold process," if perfected, would be cheaper and more speedy than the one at present employed, because it is very likely that some of the present operations could be dispensed with. There would be no further use for the steam-table and the drying blankets, which are considerable items of expense; also, several other small details that are now necessary. Taking into consideration all those who have worked on the solution of the "cold-process" problem in years past, and also the large number who are now working with the same end in view, surely, if it is at all possible to accomplish it, this generation ought to be agreeably surprised very soon.

It certainly would be too bad to allow a problem which seems to be comparatively easy, when compared with some of

compositor set the matter at once and send it to their own stereotype foundry, with orders to make as many duplicates as necessary and to "rush" it through. In a very few minutes the duplicates are returned to the composing-room ready for the compositor to justify and send to the pressroom, minimizing the number of impressions to a quarter, or possibly an eighth, of the number ordered, just as the case would require. What an advantage a concern with facilities of this kind has over the establishment that has to set up the type two or three times, or else send to the electrotypist to have plates made, and have to wait from one to three days, or more, before the electrotypes are finished. This subject is surely worth being considered by the printers, if they are desirous of increasing their profits.

(To be continued.)

#### A STAFF TO LEAN UPON.

I have been on your books for a year as a subscriber and I feel that I have profited thereby. I find myself looking forward to its coming monthly as if expecting a visit from a friend—in fact, it is a friend, and I am glad printers throughout the country recognize it as such. I would hardly dare to do business without it, as I have come to the point where I consider it a staff to lean upon, and it fulfils its duty to perfection.—*John W. Kelleter, Northborough, Massachusetts.*

#### TOO GOOD TO BE STORED AWAY.

I enjoy reading THE INLAND PRINTER every month. Have saved the files as complete as possible, but find that I can not keep my wife from cutting out some of the best sketches. She says that they are too good to be stored away in an old printing-office.—*Asa F. Converse, Wellsville, Kansas.*



# JOHN HANCOCK

20 A 40 a SIX POINT JOHN HANCOCK \$2.00

John Hancock was born at Quincy, Massachusetts, on January 12th, 1737. He became a prominent merchant in Boston, receiving a large fortune from an uncle in whose counting house he had received his training. He was a member of the Legislature of the State of Massachusetts in 1766. The attempt made to seize his sloop Liberty, for evading the customs law, caused a big riot and the royal

18 A 36 a EIGHT POINT JOHN HANCOCK \$2.25

Commissioners barely escaped with their lives. During the Revolutionary War he was a major-general of the militia, serving in Rhode Island. In 1781 he was made the first Governor of the State of Massachusetts, and he was returned every year until his death, which occurred October 8, 1793

15 A 30 a TEN POINT JOHN HANCOCK \$2.50

The Address, delivered at the funeral of the victims of what is known as the "Boston Massacre," offended the Colonial Governor, and he attempted to

14 A 28 a TWELVE POINT JOHN HANCOCK \$2.75

Seize Hancock and Samuel Adams, and after the first battle of the Revolution the governor offered pardon to all rebels except these two

12 A 24 a FOURTEEN POINT JOHN HANCOCK \$3.00

He was President of the First Continental Congress, and His Name is first on the Declaration of Independence. From

9 A 16 a EIGHTEEN POINT JOHN HANCOCK \$3.25

**Came to His Nation's Aid**

6 A 10 a TWENTY-FOUR POINT JOHN HANCOCK \$3.50

**Massachusetts \$345**

5 A 9 a THIRTY POINT JOHN HANCOCK \$4.25

**Pliable Taxation**

4 A 6 a THIRTY-SIX POINT JOHN HANCOCK \$5.00

**Colonies 1289**

3 A 6 a FORTY-TWO POINT JOHN HANCOCK \$6.00

**Old Horses**

3 A 5 a FORTY-EIGHT POINT JOHN HANCOCK \$7.25

**Shore \$67**

3 A 5 a SIXTY POINT JOHN HANCOCK \$8.50

**Puritan**

3 A 4 a SEVENTY-TWO POINT JOHN HANCOCK \$12.00

**Bored!**

NICKEL-ALLOY POINT SET UNIVERSAL LINE  
PATENT APPLIED FOR

**Made by KEYSTONE TYPE FOUNDRY**

OFFICE AND FOUNDRY, NORTH-EAST CORNER OF NINTH AND SPRUCE STREETS, PHILADELPHIA

# JOHN HANCOCK

Nickel-Alloy

EXTENDED

Patent Applied for

6 A 10 a EIGHTEEN POINT JOHN HANCOCK EXTENDED \$3.25

**Defeated British**

4 A 7 a TWENTY-FOUR POINT JOHN HANCOCK EXTENDED \$4.00

**Merchant 23**

3 A 5 a THIRTY POINT JOHN HANCOCK EXTENDED \$4.75

**Harvested**

3 A 5 a THIRTY-SIX POINT JOHN HANCOCK EXTENDED \$6.50

**Boston 8**

3 A 4 a FORTY-TWO POINT JOHN HANCOCK EXTENDED \$8.00

**Thinks**

3 A 4 a FORTY-EIGHT POINT JOHN HANCOCK EXTENDED \$10.50

**Net 65**

3 A 4 a SIXTY-POINT JOHN HANCOCK EXTENDED \$14.50

**Card**

POINT-SET

UNIVERSAL LINE

$\frac{1}{4}$   $\frac{1}{2}$   $\frac{3}{4}$   $\frac{1}{8}$   $\frac{3}{8}$   $\frac{5}{8}$   $\frac{2}{3}$   $1\frac{1}{2}$   
**¢%¢%¢%¢%**

John Hancock Extended Fractions, Cent and Per Cent Marks are made in all sizes from 10 to 48 point. Fractions, 10 to 24 point, each size, 50c per font; 30 and 36 point, 75c; 42 and 48 point, \$1.00. The Cent Marks are sold separately at 50c per font for each size.

15 A 30 a SIX POINT JOHN HANCOCK EX. \$2.00

**"HE THAT WOULD STUDY THE career of John Hancock, must get it piecemeal from the brief notices of general history and the biographies of other men," so said Curtis Guild, Jr., at the unveiling of the memorial to John Hancock, which took place in Boston, on 123456789**

14 A 26 a EIGHT POINT JOHN HANCOCK EX. \$2.25

**SEPTEMBER TENTH, EIGHTEEN ninety-six. The death of John Hancock took place in his fifty-sixth year and he left no descendants. His relatives received and enjoyed life on**

10 A 20 a TEN POINT JOHN HANCOCK EX. \$2.50

**HIS GREAT RICHES But neither pride nor gratitude incited them to write the life work of their benefactor 67**

9 A 18 a TWELVE POINT JOHN HANCOCK EX. \$2.75

**WE ARE THANK-ful that the State of Massachusetts for years neglectful of this great patriot's**

8 A 14 a FOURTEEN POINT JOHN HANCOCK EX. \$3.00

**MEMORY HAS so far repaired this ungratefulness as to erect the Monu \$2,34**

## THE KEYSTONE TYPE FOUNDRY

Originators, Sole Owners and Manufacturers of the JOHN HANCOCK Extended Type  
 NORTH-EAST CORNER OF NINTH AND SPRUCE STS., PHILADELPHIA



Copyright, 1903, The Inland Printer Company.

IDYLLS OF THE COUNTRY.

No. 3.—The Foes of the Rat.





Printers are cordially invited to contribute specimens of their advertising to this department, particularly such specimens or plans as they have found to be profitable, with such reports of the results attained that may be of interest to the trade.

THE "strong pull" of the Berlin *Gleaner*, Berlin, Pennsylvania, is said to be in the "fetching" effect of its mechanical make-up.

"ADVERTISING THAT BRINGS BUSINESS," Leach & Gates, advertising engineers, San Francisco, California, is a dignified bit of advertising work, although not particularly original in conception or design.

A SMALL calendar with a lighthouse for its decorative feature, attractive in much the same way as an old-fashioned girl, has been received from the Beacon Press, Thomas Todd, printer, Boston, Massachusetts.

"PROFITABLE PRINTING," declares the Stewart-Simmons Press, Waterloo, Iowa, is the kind it has put forth long enough to convince many concerns that its work is of the better sort. It is an attractive mailing card, tastefully printed.

MAHIN ADVERTISING COMPANY, Chicago, has printed in a neat pamphlet an address delivered by H. N. Wheeler, of the Quincy Journal, at the 1903 meeting of the Illinois State Press Association, the subject being, "Dealing with General Advertising Agents."

A COMMENDABLE modesty is characteristic of Nelson & Neumier, Stillwater, Minnesota, who announce on their blotter that they are "Not the only printers: There are others." The blotter indicates that they are efficient printers, however, and clever advertisers as well.

THE McCormick Press poster blotter in two tones of brown, yellow and black is most effective, and lacks but the address of the concern to transform it into good advertising. Its message is, "It's up to you whether or not you want good printing. There's a worn path to the McCormick Press of those who do."

"TAKE JUST A MINUTE," begs the Spring Valley Sun Printshop, Spring Valley, Wisconsin, "to consider this offer" for printing. It is an attractive folder showing a smiling modern youth forcibly staying the steady march of time on the section of a clock displayed. Printing is done in black, brown and gold on gray cover-stock.

THE Crescent Printing Company, Cincinnati, Ohio, is booming the Fall Festival, an annual event in the Queen City, in a really original folder. Mr. Pickwick would, however, surely topple from his deal chair for he but know the words put in his mouth by these modern Westerners—"Say, I'm going to boom the Fall Festival."

"LOUIS, THE PRINTER," sends us a few circulars which he says he has found profitable—the one test of advertising. The printing of the leaflet should bring Louis business even if the text were not as good as it is. The card accompanying it says: "To do your work neatly, to deliver it promptly and to charge reasonably, is the motto of Louis, the Printer, Delphos, Ohio."

ON the strength of new machinery recently installed, the Blade Printing & Paper Company, Toledo, Ohio, advertises, "Your printing done while you wait." While the customer has our sympathy if he takes this statement literally and acts upon the advice, we can not deny that the booklet is not only effective advertising, but an excellent piece of typography. "Every job we execute is an advertisement for us," says the

booklet, and if this is a specimen of the work turned out daily, it is true enough.

THE J. B. Lippincott Company, Philadelphia, Pennsylvania, advertise as advertising printers in a brochure of handsome appearance. The booklet is done in browns and buffs, and is quite pretentious. The cover-design is not altogether pleasing, being somewhat cumbersome and heavy, while the second cut, "Over the balcony towards Washington Square," is charming.

"Two things we are proud of: Our flag and our printing," we read from the cover of a new booklet by Stevens & Price, art printers, Sherbrooke, Quebec. A row of Union Jacks adorns the cover, but we think we might expect from art printers a happier selection in the color of the cover-stock. The text is fairly good, but could be displayed to better advantage.

THE admiration of our Mexican brothers for American ways of doing things is indicated anew in the advertisement of J. A. Cohoon, Jr., Parral, Chihuahua, Mexico, whose advertising slogan is, "He's the Printman." He surrounds his card with Mexican and American flags appearing alternately. The text starts off thus: "When in the course of human events it becomes necessary—to have printing," etc.

"THE IOWA PACE SETTERS" is the cognomen with which the Marshall Printing Company, Marshalltown, Iowa, have christened themselves. Their press-mark, used on all advertising matter, represents a very modern, high-hatted cherub perched on two ledgers and holding a third under his arm, his right hand directing the beholder's attention to a map of the State of Iowa on which Marshalltown shows big. The legend underlining this is: "When you see it thus, it's us."

THE blotters sent by Harry F. Miller, the Miller Press, Schenectady, New York, are good advertising. While the press-mark could be improved upon by consulting an artist, the idea is a good one and the cut adds strength to the whole. Mr. Miller says he has great faith in blotter advertising and makes it a point to put several in every bundle of work leaving his shop. He prints but five hundred at a time and prepares new copy for every lot, thus giving them timeliness and snap.

BETZ & ORR, East Liverpool, Ohio, have an August blotter that is unique and amusing, and that would demand attention anywhere. The blotter is divided into three sections, the central and smallest panel containing the design. This shows a bespectacled, very yellow and apparently very warm and uncomfortable sun sipping an appetizing mint julep through a straw. It is suggested in the text that wisdom counsels that "in the good old summer time we get ready for the busy fall and winter."

A. MUGFORD, printer, engraver and electrotyper, has issued a handsome booklet with a bit of novelty in its folding, entitled "Model Catalogues." A simple but effective design of torch and laurel wreath is embossed in black and red on a gray-green cover-stock. Two pages of argument suffice to tell of the work and methods employed, and the remaining fourteen pages are devoted to the reproduction of specimens of engraving and electrotyping done by the house. This sort of advertising should be productive of money results.

S. VICTOR D'UNGER, 1156 East Fifty-sixth street, Chicago, advertises himself in a mailing card to be a "doctor of diseased declamations, author of appealing advertising and publisher of paying propositions." His ability in this direction can perhaps best be judged from the quatrain in which he sings of himself:

"My ringing rhymes enhance an ad;  
They make good times out of the bad;  
They find trade that has gone astray  
Or been delayed upon the way."

THE energy and enterprise exhibited by the Maverick-Clarke Lithographing Company, San Antonio, Texas, despite



the rather warm summer weather for which that section is noted, is truly surprising. Mailing cards, admonishing us to be "cool," a variety of art calendars and folders make up quite a packet of advertising literature sent us by this company during the hot months. The text of the cards has been crisp and vigorous and in no way suggestive of the lassitude traditionally supposed to settle over the sunny Southland in the good old summer time.

AN odd little folder from the Ivy Press, Seattle, Washington, bears the title, "Just a Nibble," and portrays a mouse cautiously nibbling a cracker. The argument begins: "Just a nibble at our kind of printing means more. Simple enough—superior service never goes begging. We have the equipment, the workmen, the stock. We back these up with an art education and a practical business training. We aim at the top notch. We hit it. Imitators galore—but only one Ivy Press." This press also sends out monthly an attractive four-page paper known as "The Proof Sheet," in which are often to be found clever ideas.

The newest bit of advertising literature from the Griffith-Stillings Press, Boston, Massachusetts, is an unusually effective and virile folder entitled, "For Further Orders," representing a cavalrman awaiting orders from his superior. Printed in blue, brown and black on regimental gray cover-stock. A part of the argument of this striking advertisement follows: "We're in it for further orders. All printers can talk, but — Effective printing is the net result of long experience, study and special talent and equipment. Printing, like people, must be something more than simply 'nice' to make good and lasting impressions. If our stuff strikes you, we could make yours strike others."

PERHAPS the best and by all odds the most dashing and daring things we have received this month were to be found in the package showing the "doings of the Pirsch Press," Dayton, Ohio. Originality is sought sometimes at the expense of artistic effects, but the specimens will attract attention by their aggressiveness and individuality. Novelties in folding and startling color combinations are affected by this concern. Possibly the gayest of these is the booklet announcing the establishment of the Pirsch Press in larger quarters suited to the growing business. The inside pages are printed in black and yellow on white paper, while the cover is of green stock of the most vivid description, printed in crimson and black. Undeniably, this will attract attention—compel it, fascinate it—but the effect can hardly be considered artistic.

THE "Autobiography of a Blotter" is the newest addition to the long list of autobiographies that have seen the light since the autobiographic microbe began his depredations upon a peaceful society. We reproduce this admirable bit of advertising—admirable in its timeliness and cleverness of execution:

#### AUTOBIOGRAPHY OF A BLOTTER.

I am the child of a magnificent parent. A great and marvelous machine gave me birth a few months ago in a thriving, bustling little New England city. My earliest memories are of ponderous machines, great vats of pulp, hot drying-rooms, and being wrapped and packed away with hundreds of my companions in a cool and dry place for many days. At length we were taken away by some mysterious means and made to travel very far. Arriving at our destination, we were once more laid away, this time in a room filled with various kinds of paper which came, as I have been told, from many different parts of the world. After waiting here for a few days, our package was carefully opened and we were taken into a great room filled with massive machines. I suppose we must have been aristocrats, for the men were unstinted in their praise of our fine qualities. Placing us beneath an immense knife, we were cut into many small pieces, as you see me now, and I heard the man call my name—a blotter. Taking us one by one, we were fed into a small fussy machine and as my turn approached, I trembled in great fear. But quick as a flash I was subjected to a sudden fierce pressure against a rough, hard surface, and as I emerged, imagine my utter astonishment when I found myself empowered to speak and able to relate the story of my own life. I had been printed at the Observer Printing House. All my life I had wondered for what purpose I was born, but now all is clear. As a blotter I am here to be

used for your convenience and profit; as an advertising medium to make known the advantages to be gained by patronizing the Observer Printing House, Charlotte, North Carolina.

THE Southgate Press, Boston, Massachusetts, sends us a somewhat unwieldy folder entitled, "Distinctive Printing," decorated with the trade-mark of the press, a conventionalized tree over the legend, "At the Sign of the Bay Tree." The Southgate Press, it appears, has but recently entered the field, and it offers its services to "those who regard clever design, intelligent arrangement, excellence in typography and superior presswork as important factors in the production of books, catalogues, booklets and other commercial printing." Mr. Burt F. Epham, Mr. J. Albert Briggs, Mr. Robert Seaver and Mr. O. P. Hatton will endeavor to make the Southgate Press well and favorably known.

TIPS for the advertising printer from the August Coyle Press Imp, Frankfort, Kentucky:

"And we want you to know the difference between the good kind and the other kind of printing. Practical demonstrations are our daily hobby."

"If you want your say to count, say it in a straightforward, businesslike fashion."

"If you want your printing to do good, have it printed so it looks dignified, make it the good, honest kind, the sort you can not get away from."

"It does not require frills and cartoons to do this; and when accomplished it is not an accident, but the result of careful study."

"Don't you think there's room for improvement in some of the printed matter you send out? If there isn't, we want to see you anyway and tell you about a little think we have."

The press-mark of this house, a coiled snake, we regard as too unpleasantly suggestive to be admirable for the purpose.

SETH BROWN's "Advertising Talk" for August is clever and snappy as ever. He begins by telling us that it is as good as he can do in August, and we think he should not be ashamed of it for a dog-day effort. Here are some of his mots:

"It takes more skill to sell goods than to make them."

"It took me years to learn that if I strike anything really good I've got to dig for it."

"A good advertising man must know how to study an article to know what features customers will want to know, and then to know how to write about them so others will know."

"Pretty pictures and smart writing are not always good advertising. Some of the most humble ads. I ever got up paid the best."

"Advertising is one of the cog-wheels in the business machine. An important wheel, but unless the other wheels do their part, it won't do much good."

"If you want good original advertising, forget originality. Make it natural—like you and your goods."

"Push your advertising along lines of least resistance first. When you get well under headway, you can afford to plunge."

IN quite the cleverest lot of blotters that has come to our table for a long time, Huntley S. Turner, printer, Ayer, Massachusetts, asserts: "I mix brains with my printer's ink." And we are ready to vouch for the truth of the assertion. Each of the eight blotters is unusual as these things go and ought to be a business-bringer for the Massachusetts printer. In several he waxes rythmical, the following being one of his effusions, and while the muse may scornfully disown it as unworthy, it has the swing which many advertising rhymes of a more pretentious nature lack:

"If you expect to conquer in the battle of to-day,

You will have to blow your trumpet in a firm and steady way.

The man that owns his acres is the man that plows all day,

And the man that keeps a humming is the man that's here to stay.

But the man who gets his printing with a sort of sudden jerk,

Is the man who blames the printer because it didn't work.

The man that gets the business uses brainy printer's ink,

Not a clatter or a sputter, but a job that makes you think;

And he plans his advertisements as he plans his well-bought stock,

And the future of his business is as solid as a rock."

THE Old-time Printers' Association, of Chicago, held its eleventh annual picnic at Humboldt Park, Saturday, September 5.



At the meeting of Buffalo (N. Y.) Typothetae, held August 31, F. W. Heath was elected president, John M. Evans, vice-president, and J. H. Ramaley, secretary-treasurer. The newly elected president favors the formation of a Printers' Board of Trade in Buffalo.

**APPRENTICESHIP IN FRANCE.**—A report on apprenticeship in the printing trade, issued by the French National Printing Office, Paris, describes the history of arrangements made between employers and would-be printers, and details present-day conditions. Nowadays the relations between the boy and the employer are governed by regulations adopted by the Federation of Employing Printers in 1899 and agreed to in the following year by the men's association. These set forth that a youth, wishful to become a printer, is given a trial for a couple of months, after which time, if the employer is willing to take him as an apprentice, a regular agreement is entered into for the boy's apprenticeship, which lasts for five years. For the first three years the boy is only entitled to such payment as his employer may give him voluntarily as a present. After that time he is treated as an improver and receives time wages, at first at the rate of one-half and subsequently of two-thirds of the regular scale for journeymen. It is stipulated that, during his first three years, the amount of time which the apprentice may be called upon to expend in cleaning up and running errands shall not exceed twelve hours in a week. An employer is not allowed to take more than one apprentice for every five adult workmen in his employment.—*Official Circular of the British Federation of Master Printers.*

At the annual meeting of the Master Printers' Federation of Great Britain (properly and officially, "The Federation of Master Printers and Allied Trades of the United Kingdom of Great Britain and Ireland"), retiring President Walter Hazell, of London, expressed some ideas that are not impossible of application in the land of the free. Among other things, he said: "This large meeting of printers from all parts of the kingdom is a proof that the idea of coöperation amongst master printers is taking root. Not too soon has the fact been grasped that master printers need, as much as do the members of any other trade or profession, to get together for mutual conference, counsel and protection. The time is past for master printers to be left to fight their battles alone and unaided. Associations have been started throughout the country, and although the federation of these Associations is a comparatively new movement, something has already been done, and more will be accomplished as years go on. In the first place, it is only fitting that employers should have a federation in order to enable them to meet on equal terms the federations of their workmen—not in any antagonistic spirit, but as a ready means of conferring as to the best course of procedure. I look forward to the time when industrial disputes will give place to a better state of things in the form of industrial partnership, and I think that one of the advantages of this Federation is that it enables us to meet associations of workmen with a better understanding and a broader view. We can keep unreasonable employers and unions alike up to the mark. For the sake of both sides, it is necessary to meet in an association like this to discuss our common interests and duty. . . . In the past we have all suffered from overmuch competition. No one objects to competition. We do not desire to set up a monopoly. We would not if we could, and we could not if we would. There is no danger, therefore, of there being a great printing monopoly, akin to

those great trusts, which are sometimes beneficial and sometimes harmful, in the United States. We desire to insure that every person carrying on business as a master printer shall have some chance of reaping a reasonable reward for his brains and industry, his energy and capital. This has not always been the case in the past. I think a federation like this may be of enormous service in a great many ways. . . .

The object of this federation is not merely to benefit the large printing firms, but it is intended to aid every master printer, whether large or small. There are many master printers scattered over the country who can not undertake tedious investigations. They must either leave them alone,



A YOUNG VIRTUOSO.

or have them dealt with by others; and it is perfectly reasonable that an association like this should undertake such inquiries for the benefit of the trade at large. The federation exists on the basis of mutual trust. We have looked upon our neighbor as an adversary. When we have got into his company we have found him to be a courteous gentleman, who is desirous of doing right; and it goes without saying that, as we get to know each other, we find that we did not intend to 'cut each other's throats,' but that we had been doing so in spite of ourselves."

#### THE QUESTION OF JURISDICTION BETWEEN THE CHICAGO PRESS-FEEDERS AND THE PRINTING PRESSMEN'S UNION.

A controversy vexatious to employing printers has long been waged between the Franklin Pressfeeders Union and the Printing Pressmen in regard to the control of apprentice pressmen. The work of pressfeeding is the initiatory stage to the acquirement of a knowledge of presswork, and is of itself an occupation requiring at most a few weeks of instruction to acquire a competent knowledge of. The Franklin Union of Pressfeeders is an independent organization, owing allegiance to no other body and without affiliations. Its directing head is a lawyer, developed from the ranks of the organization. It has a membership of nineteen hundred in the city of Chicago and it is difficult to obtain competent pressfeeders in

the printing-offices even with so large a membership. Franklin Union has funds in the treasury amounting in round figures to about \$30,000. When a pressfeeder is promoted to assist the pressman, the pressfeeders' union claims control of him and of his dues until such time as he receives not less than \$18 per week.

The Printing Pressmen's Union claims that, inasmuch as the Franklin Union is powerless to aid or further the interests of assistant pressmen, and it being obvious that no man can logically be asked to give allegiance to an organization that can at no time in the future be beneficial to him, but, in all probability, will be directly prejudicial by interfering with his advancement, it is a strange travesty of unionism and a refutation of all that the labor movement stands for to admit this contention.

The manner in which the employers are affected by this condition of affairs is shown in the appended arbitration case.

#### ARBITRATION BETWEEN CHICAGO TYPOTHETAE AND FRANKLIN UNION. CONTENTION.

The contention in this case is between the Franklin Union and the Local Pressmen's Union No. 3, the Chicago Typothetæ being interested by virtue of its agreement with Franklin Union and in so far as it desires to avoid friction between its employees.

The dispute relates to the jurisdiction over a class of employees known as apprentices on cylinder presses, Franklin Union claiming full and complete jurisdiction over them during the entire period that they are so apprenticed, but for the sake of harmony in the trade it is willing to relinquish the jurisdiction after they receive the sum of \$18 per week salary. Pressmen's Union No. 3 is willing that they should remain with Franklin Union until they receive \$15 per week, but claims them after that time; the question is one between \$15 per week and \$18 per week.

#### STATEMENT.

The Franklin Union, of Chicago, was organized October 1, 1887, under the name Brotherhood of Chicago Pressfeeders, the original name, like the present one, being purely technical and not intended to define just what class of workers should constitute its membership. The original intent of the organizers being to include in the membership all of that class of employees in the pressroom who were at the time unorganized, namely: pressfeeders, job pressmen, apprentices (on cylinder press), joggers, cutters (employed in pressrooms) and folder men. This intent is expressed in the first constitution and by-laws adopted by the Brotherhood, Article 2, Section 1, a copy of which is herewith attached.

The union was incorporated under the laws of the State of Illinois on the 30th day of January, 1888, the incorporated name being "Brotherhood of Chicago Pressfeeders," and the objects as given in the articles of incorporation being, "To protect its members against sudden and unreasonable fluctuation in the rate of compensation for their labor, and to furnish such pecuniary aid, relief and comfort to the sick and injured as the exigencies of the case may require." A copy of the original by-laws was filed with the articles of incorporation, including the Article 2, Section 1, above referred to. Certified copy of same enclosed, marked "original."

The fact that the Franklin Union is an independent organization, i. e., unaffiliated with other unions, either local, national or international, does not imply that we are at war with the trades union movement or opposed to it in any manner whatever. On the contrary we are in perfect sympathy with the movement and have always evinced a lively interest in its welfare, but decline to be governed by international laws, or to acknowledge their right to infringe on the jurisdiction which we hold by the right of priority.

On the 18th day of March, 1893, the name Brotherhood of Chicago Pressfeeders was changed to the name Franklin Union, the same being duly registered with the Secretary of State on the 7th day of June, 1893, and we have continued in the regular business for which our charter provides up to the present time and hope to continue for an indefinite period in the future.

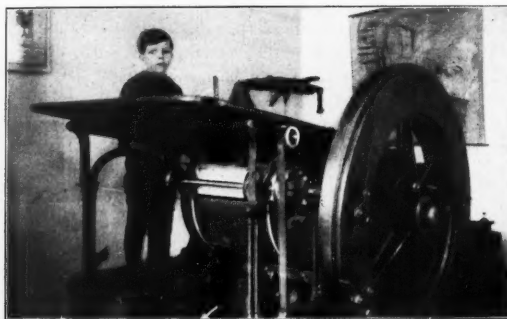
That our success in the field which we had chosen should excite opposition was inevitable; nevertheless our jurisdiction continued undisputed from October 1, 1887, until the latter part of 1893, a period of about six years. During all this time we were the only labor organization in the city of Chicago that admitted to membership and claimed jurisdiction over apprentice pressmen (on cylinder presses), one of the callings enumerated above on the first paragraph of this page.

Up to recent times the jurisdiction over apprentices was merely a question of the amount of dues that they paid into the union treasury and the prestige which comes from a large membership; the adoption of a scale on the part of Printing Pressmen's Union for these apprentices made the matter of their admission to that union assume a different

aspect as far as the Franklin Union was concerned. As a portion of the membership of the Franklin Union would, under the natural operation of events, graduate as apprentices, the operation of the scale has a tendency to restrict this natural promotion and eventually to cut off all promotion by creating a new class, known as the apprentice pressman.

In order that this proposition should be thoroughly understood, it is necessary to state that the apprentice pressman is in most cases simply a promotion from the ranks of the pressfeeders. On serving a stated time as an apprentice in theory, he becomes a journeyman pressman in practice. However, he never becomes a journeyman until he is capable of earning the journeyman's scale of \$22.50 per week. Now, if every apprentice became a journeyman at the end of a stipulated time and passed into the ranks of the journeymen's union, then there would be no danger from this apprentice scale, as at the end of the apprenticeship period all apprentices would pass from the ranks of the apprentice, thus leaving the field open for the promotion of others.

It is a fact that has been demonstrated by our experience that many serve several years or more as apprentices and are failures, some because they have no natural ability for the business; some because of dissolute habits, and others for a variety of reasons, too numerous to mention. Under the operation of a scale of \$15 per week, as established by the Printing Pressmen's Union, there is no outlet for this class of failures. They can not become journeymen until they are able to earn \$22.50 per week. They receive the \$15 per week almost as soon as they become apprentices. They can not and will not become feeders again. The consequence is that in many cases they will always remain apprentices, and the efforts of their union to provide them with employment will



THE RISING GENERATION.

result in lessening the chances of promotion for members of our organization. In course of time this class may become sufficiently large to prevent promotion altogether.

We assert, moreover, that the ability of an apprentice pressman on cylinder presses is not demonstrated at the time that he receives the salary of \$15 per week, as in every case he starts his apprenticeship at a salary of not less than \$13 per week and in some cases, notably those of newspaper (patent inside) offices and the colortypes, the apprenticeship is commenced at the salary of not less than \$15 per week, or in case he happens to be working on the night force in any of the offices last mentioned he actually starts the apprenticeship at a salary of \$16.50 per week.

The correct principle of apprenticeship is that all apprentices shall be created by promotion from some lower grade and shall remain in that grade until they become journeymen. The tendency under the operation of this rule is to make the apprenticeship synonymous with employment in the office where such apprenticeship is commenced.

It also operates to make the apprentice strive for success, knowing that success is dependent solely on ability and faithful service. The antithesis of the above proposition is a low scale for apprentices and the creation of a class known as the apprentice pressmen. The objections to it are:

It leaves no outlet for failure.

The apprentice class does not necessarily serve an apprenticeship in one office, but roam about seeking better conditions.

It lowers the standard of workmanship by making success dependent on other causes than mere ability and attention to duty.

If all of the apprentices remain with Franklin Union until they are capable of earning \$18 per week, then we maintain that their status will be fixed; in other words, the failures will have been eliminated from the proposition and will have returned to the ranks of the pressfeeder, and there will be a moral certainty that those who remain will reach the ranks of the journeymen, thus leaving the field clear for future promotion.

The question of jurisdiction over these apprentices is conceded on the part of the Chicago Typothetæ in the agreement made and entered into with Franklin Union on the first day of April, A. D. 1901, as in that agreement they stipulate not only with the organization as such, but with each and every member thereof, not only to pay a scale of wages, where such scale is specified in the agreement, but also to acknowledge all of



the component parts of which the said Franklin Union was composed at the time of the making of the said agreement.

Respectfully submitted,  
M. H. FLANNERY,  
Business Agent, Franklin Union.

THE FRANKLIN UNION  
*versus*  
THE CHICAGO TYPOTHETAE.

Arbitration of the Demand in the Case of William Caldwell, et al.

JOHN M. SHEA and M. H. FLANNERY,  
Representing the Franklin Union.  
THOMAS E. DONNELLEY and DANIEL C. SHELLEY,  
Representing the Chicago Typothetae.  
THOMAS TAYLOR, JR.,  
Accepted Neutral Arbitrer.

This case having come on for hearing before Thomas Taylor, Jr., the neutral arbitrer agreed upon between Franklin Union and the Chicago Typothetae, as provided for in the wage and working agreement between the Franklin Union and the Chicago Typothetae, which, as

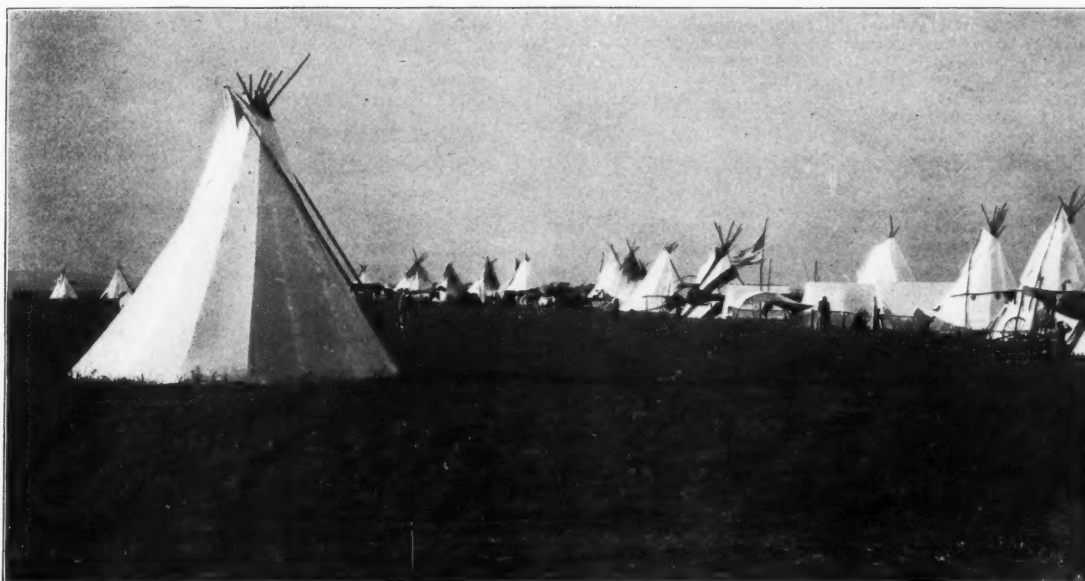
facts the following pertaining to the pressrooms in Chicago, so that the neutral arbitrer may have them clearly in mind:

The two classes of labor employed in the pressrooms are what are known as pressmen and feeders. The pressmen are skilled workmen who have charge of the presses, making ready the forms and watching the running of the presses. This is skilled work, requiring years to acquire efficiency, and commands a scale of \$22.50 per week.

The pressfeeders are boys or young men, whose duty it is to lay sheets of paper accurately up against three guides so that the press will take them in the same position each printing operation. This trade is acquired within a few weeks, or months at the most, and the scale for senior feeders is \$13 per week.

The pressmen are developed from feeders, as feeders attaining a knowledge of presswork from observation and practice in assisting the pressmen are the natural source from which pressmen are developed.

The custom has been that when a feeder has shown sufficient aptitude, to place him in charge of one of the presses on the cheaper grades of work. The practice of the Chicago Printing Pressmen's and Assistants' Union, No. 3, for years past has been that when an apprentice or assistant has run a press for two years and can command a wage of \$15 per week he may join the pressmen's union as an apprentice or



THE CHIEF'S HEADQUARTERS.

agreed between both parties to this contention, is accepted as competent documentary evidence in this case, the Chicago Typothetae submits the following as its statement of the case and argument for a decision in its favor:

STATEMENT OF THE CASE.

The Franklin Union demands of the Chicago Typothetae that the Chicago Typothetae sanctions and orders the discharge of William Caldwell, an assistant pressman employed in the pressrooms of the Robert O. Law Company, a member of the Chicago Typothetae. The Franklin Union alleges that Caldwell is an expelled member of its Union, the ground for Caldwell's expulsion from said union being that Caldwell joined the Chicago Printing Pressmen's and Assistants' Union, No. 3, as an assistant or apprentice member of said Chicago Printing Pressmen's and Assistants' Union, No. 3, before the said Caldwell received a wage of \$18 a week, in violation of a by-law of the Franklin Union, which is, in effect, that no member of the Franklin Union acting as an assistant or apprentice pressman, shall leave the Franklin Union and become an assistant or apprentice member of the Chicago Printing Pressmen and Assistants' Union, No. 3, until such member receives a wage of at least \$18 a week.

There are other cases similar to or identical with the Caldwell case which the Franklin Union desires to bring before the Chicago Typothetae for action similar to or identical with the action taken in the Caldwell case, and it is agreed that the decision in the Caldwell case of this arbitration board shall determine the similar or identical cases which are of the present or shall arise in the future.

It is also agreed that the national agreement between the United Typothetae of America and the International Printing Pressmen's and Assistants' Union shall be admitted as competent documentary evidence in this case.

The Chicago Typothetae desires to make a part of this statement of

assistant member. Until he joins such union, having formerly belonged to the Franklin Union, he naturally retains his membership in the Franklin Union until his acceptance into the Pressmen's Union.

This question is a question of the jurisdiction of the unions to decide where the jurisdiction of the Franklin Union ends and the jurisdiction of the Pressmen's Union begins. At the time of executing the contract between the Franklin Union and the Chicago Typothetae, the practice was that the assistant pressman could become a member of the Pressmen's Union after he had run a press for two years and commanded a wage of \$15 per week. During the negotiations leading up to the signing of that contract the question of jurisdiction over apprentices was never once mentioned and was no part of the discussion. Subsequent to the signing of that contract and without the knowledge of the Chicago Typothetae, an agreement was entered into between the pressmen and the feeders accepting this practice, but such agreement was subsequently annulled by the Franklin Union, also without the knowledge of the Chicago Typothetae, and a by-law passed by the Franklin Union that their members should receive a wage of \$18 per week before being allowed to sever their connection with the Franklin Union and join the Pressmen's Union. The Chicago Typothetae has no knowledge that this by-law was ever accepted by the Pressmen's Union, nor was the Chicago Typothetae informed of such a by-law until demand was made for the discharge of the said William Caldwell.

ARGUMENT.

The Chicago Typothetae denies that under the wage and working agreement between the Chicago Typothetae and the Franklin Union, which was entered into in April, 1901, and which is now in operation and accepted by Franklin Union as in full force and effect, that the Chicago Typothetae is required to recognize the Franklin Union as a union of assistant pressmen. If the Chicago Typothetae, at the time of making said agreement, did intend to recognize the Franklin Union as



a union of assistant pressmen, or did intend to concede to the Franklin Union jurisdiction over or control of the assistant pressmen working in the pressrooms of the Chicago Typothetae, then, obviously, the Chicago Typothetae and the Franklin Union would have incorporated in the wage and working agreement between the Chicago Typothetae and the Franklin Union, a scale of wages for assistant pressmen, and a proviso that none but members of Franklin Union be employed in that capacity. On the contrary, as perusal of the wage and working agreement will disclose, there is no mention of nor wage scale for assistant pressmen.

The Chicago Typothetae claims that assistant pressmen are an intermediate class of pressroom employees, more skilled than feeders or helpers in the operation of printing presses, and not of the classes that are universally recognized in the printing trades as members of feeders and helpers' unions. And as proof of the contention that at the time of making and signing the wage and working agreement with the Franklin Union, heretofore referred to, the Chicago Typothetae did not recognize assistant pressmen as a part of the Franklin Union, attention is called to that clause of said wage and working agreement which specifically states that the Chicago Typothetae agrees that "On each cylinder press in operation a member of said union shall be employed as feeder or helper." And, as the contention in this case is based on the question as to whether the Chicago Typothetae shall concede to the Franklin Union jurisdiction over employees working on cylinder presses other than feeders or helpers, it is respectfully submitted that the Chicago Typothetae is complying with the intent and the spirit and the letter of said wage and working agreement when its members employ on each cylinder press in operation in their printing-plants a feeder or helper who is a member of the Franklin Union, refusal by the Chicago Typothetae to concede to Franklin Union jurisdiction over assistant pressmen to the contrary notwithstanding.

To sanction, concede or order the discharge of William Caldwell or others for the reasons as stated, would bring the Chicago Typothetae into conflict with the Chicago Printing Pressmen's and Assistants' Union, No. 3, inasmuch as the Chicago Typothetae is compelled by the terms of the national agreement between the United Typothetae of America and the International Printing Pressmen's and Assistants' Union to concede to said Chicago Printing Pressmen's and Assistants' Union, No. 3, jurisdiction over the assistant pressmen employed in the pressrooms of the Typothetae members. To violate that national agreement would bring the Chicago Typothetae into disfavor with its parent organization, and would lead to discipline by and perhaps expulsion from the United Typothetae of America. Perusal of the said national agreement, which, as stated, it is agreed is competent documentary evidence in this case, will show that therein is specifically conceded to the various local Printing Pressmen and Assistant Unions jurisdiction over the assistant pressmen employed in the various Typothetae pressrooms.

The Chicago Typothetae submits that at the time of making the present wage and working agreement with the Franklin Union, it had no knowledge nor was it informed of the \$18 a week by-law of the Franklin Union, which is a part of the contention in this case, and for the violation of which William Caldwell and others were expelled from the Franklin Union. Nor did the Chicago Typothetae know of this \$18 a week by-law at the time it made its present wage scale with the Chicago Printing Pressmen's and Assistants' Union, No. 3, nor at the time it became a party to the ratification and acceptance of the national agreement between the United Typothetae of America and the International Printing Pressmen's and Assistants' Union. The Chicago Typothetae had knowledge at the time these agreements became effective that there was an agreement between the Franklin Union and the Chicago Printing Pressmen's and Assistants' Union, No. 3, tentative at least, that when members of the Franklin Union had worked two years operating cylinder presses and were receiving a wage of \$15 per week, such members were demitted from the Franklin Union and were admitted into the Chicago Printing Pressmen's Union, No. 3, thus passing out of the jurisdiction of the Franklin Union.

The Chicago Typothetae was not a party to this \$15 per week agreement. It did not object to it, nor did it give it sanction. Under its operation there was no discord in the pressrooms of Typothetae offices, no business disturbance and no talk of walkouts or strikes over the question of jurisdiction. An agreement between unions that involves no disadvantage or disturbance to the Typothetae, is not, as a rule, opposed by the Typothetae.

The Chicago Typothetae therefore submits that it is complying with the letter, the intent and the spirit of its wage and working agreement with the Franklin Union without sanctioning or ordering the discharge of William Caldwell or others for the reasons stated. That by so doing it is complying with the intent, the letter and the spirit of the national agreement between the United Typothetae of America and the International Printing Pressmen's and Assistants' Union. It further submits that the contention in this case and cases ought to be settled by harmonious agreement between Franklin Union and the Chicago Printing Pressmen's and Assistants' Union, No. 3, that agreement to be reached by and between themselves and to be of such a nature and on such terms as will not work to the disadvantage or business disturbance of the Chicago Typothetae or its individual members.

The Chicago Typothetae therefore prays that the decision of this Board of Arbitration be and is in support of its contention, and that the said Chicago Typothetae is not required to sanction or order the discharge of the said William Caldwell from the employ of the Robert

O. Law Company, or the discharge of the others whose cases are similar to or identical with the Caldwell case, for the reasons stated, and that because of its refusal to sanction or order the said discharge or discharges it is not violating its agreement with the Franklin Union.

The Chicago Typothetae further prays that the decision of this Board of Arbitration be and is that, if the Franklin Union strikes any Typothetae offices in which William Caldwell or others are working because of the refusal of the Chicago Typothetae to sanction or order the discharge of William Caldwell or others for the reasons stated, then and in that event that the Franklin Union be and is held to have violated its wage and working agreement with the Chicago Typothetae.

All of which is respectfully submitted.

THOMAS E. DONNELLEY,  
DANIEL C. SHELLEY,  
For the Chicago Typothetae.

#### DECISION OF THE MAJORITY OF THE ARBITRATION BOARD IN THE CALDWELL CASE.

It is the opinion of the undersigned that, under the agreement made between the Chicago Typothetae and the Franklin Union on April 1, 1901, and which is now in force:

1. The Chicago Typothetae is not bound to recognize the Franklin Union as a union of assistant pressmen.

2. The Chicago Typothetae is not required to order the discharge of William Caldwell from the employment of the Robert O. Law Company, or to order the discharge of others whose situations as employees is exactly similar.

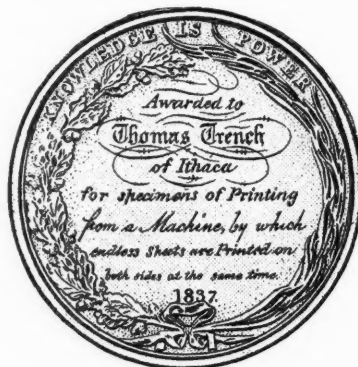
3. The contention in this case is one that relates solely to matters of difference arising between the Franklin Union and the local pressman's union, No. 3, by reason of an alleged overlapping jurisdiction, which should be adjusted and settled by them alone.

(Signed) THOMAS TAYLOR, JR.,  
DANIEL C. SHELLEY,  
THOMAS E. DONNELLEY.

#### THE FIRST WEB PRINTING-PRESS.

WILLIAM W. HEACOCK, in the Brooklyn (N. Y.) *Eagle*, of Sunday, August 16, 1903, contributes the following interesting account of the invention of the first web printing-press:

"Probably no other invention of the past century has been of more importance to civilization than that of the modern perfecting press for printing newspapers. Wonderful strides have been made in bringing it to a higher degree of mechanism and speed in the last decade and the working of the web press of to-day in the plant of any up-to-date daily newspaper



MEDAL AWARDED TO THOMAS TRENCH, OF ITHACA, IN 1837, FOR THE INVENTION OF THE WEB PRESS.

is simply a revelation to the average onlooker, it being now entirely automatic in its running and furnishing complete newspapers, from 8 to 24 pages, printed, cut, folded and pasted, all at one operation and at an enormous speed, simply controlled by the man at the lever.

"The web press is of only recent date, however, although the process of printing in a similar manner was invented and in actual operation as far back as 1837.

"The accompanying illustration is taken from a beautiful silver medal awarded Thomas Trench by the Mechanics Institute, at its exposition held in New York city in 1837.

The medal is about double the size of a silver dollar, handsomely designed and inscribed as follows:

Awarded to  
THOMAS TRENCH  
of Ithaca,  
for specimens of printing from a machine  
by which endless sheets are printed on  
both sides at the same time.  
1837.

"James Trench, the father of the inventor, was a native of Scotland, and a papermaker, following the same vocation after coming to America. His son, Thomas, was born April 1, 1806, and succeeded his father in the same business, having an extensive paper mill at Ithaca, New York, afterward locating at Paterson, New Jersey, and still later at Lightstreet, Pennsylvania, where he remained until he retired from active business. He died June 23, 1897.

"It was more for the purpose of creating a better market for his paper that his inventive mind conceived the idea of



Photo by Hildenbrand, Stuttgart.

YOUNG GERMANY.

a machine that would print from a roll of paper, both sides at one operation, and although his machine was a very crude affair, with a capacity of less than ten thousand impressions per day, yet it was far ahead of anything invented up to that time. "At this exposition he showed the process of paper-making from start to finish, and when the sheets came through the last rollers, they were fed directly from the papermaking machine into his printing-press.

"In conversing with Mr. Trench a year or two before his death, when I first learned of the existence of this medal, he thus described the process to me:

"I had the stereotype plates of 'Robinson Crusoe' and 'Cobb's Spelling Book' and simply fastened these plates around the cylinder, and started up the machinery.

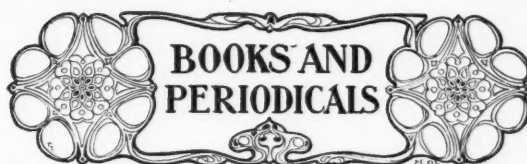
"It created somewhat of a sensation at the Mechanics Institute, one individual becoming so enthusiastic that he remarked to me, 'Why, I could put my shirt in at one end and get a printed book at the other.'

"'Cobb's Spelling Book' and 'Robinson Crusoe,' the products of this invention of Mr. Trench, were in every family, the country being flooded with them.

"Mr. Trench was at one time offered, what at that time seemed to be a fortune—\$100,000—for his invention. He did not accept the offer, nor did he even get a patent for it. Other people came along, making improvements on his primitive machine, and our present wonderful newspaper presses are simply the final outcome of his ingenuity.

"I am indebted to his son, C. C. Trench, of Bloomsburg, Pennsylvania, for the loan of the medal from which this illustration has been made."

1-8



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review.

ON the occasion of the tour of the Fifth Congress of the Chambers of Commerce of the British Empire through the provinces of Ontario and Quebec, via the Grand Trunk Railway System, that great interest prepared a most interesting volume illustrative and descriptive of the itinerary, with an annotated time-table. The arrangement of the book is admirable for the purpose of the immediate needs of the tourists, for the placing of data regarding the tour with personal notations in permanently accessible form, and as a handsome and satisfying memorial of what must have proved to each visitor a revelation of the magnificent resources of that section of the Dominion. The manufacture of the book shows a richness and dignity befitting the occasion that created it. The cover-design, showing the British coat of arms with the arms of the provinces of Ontario and Quebec, is hot embossed in gold and in colors, with a background tint of green worked in a maple-leaf design on a heavy, smooth, dark brown cover-stock. Over this an onion-skin cover guard is placed, the whole tied with a heavy crimson silk cord at the upper right edge. The body of the book is printed on white hand-made paper with deckle edges, in old-style type. The numerous inserted illustrations are done by the three-color half-tone process on heavy plate paper, underneath each cut appearing the arms, in tints and colors and appropriate embellishments, of the cities, towns and institutions represented. To the critical printer it is regrettable that the work was not printed from new type, and that the presswork is uneven and lacking a crispness. These are blemishes, however, that will be noticeable only to the typographer. We find no credit given to any of the workers on this book, the preparation of which evinced much thought and care. To these unknown craftsmen we extend our greeting and congratulations for meritorious work.

THE JONES READERS, First, Second, Third, Fourth and Fifth.—By L. H. Jones, A.M. Boston, Massachusetts: Ginn & Co., the Athenæum Press.

The printing of school books has reached a high degree of excellence in the productions of the Athenæum Press—Ginn & Company—Boston, Massachusetts. A fine example of the work of this house is that of the series of readers for the eight grades of the elementary schools. Each book is well adapted to its place and the series of five books are models of typography, being beautifully illustrated by colored plates, half-tones and wood engravings.

PRACTICAL JOURNALISM.—A complete manual of the best newspaper methods. By Edwin L. Shuman. New York: D. Appleton & Co. 265 pages; price, \$1.25 net.

"Practical Journalism" is all that its name implies. It is a most comprehensive work on the subject of the making of a newspaper, and contains invaluable hints to the aspiring journalist as well as his older colleague. It is the first attempt to present a detailed practical analysis of all the writing departments of a modern daily newspaper. The first chapter is a historical retrospect of the evolution of the press, the following chapters dealing with all the detail of a metropolitan daily, the concluding chapters on the laws of libel and copyright making the book a valuable reference work.

## ART VS. PRINTING.

"The new movement in printing is rather revolutionary, as it discards or ignores much that has been beaten into the texture of the craft during all the generations since Gutenberg and Faust, and sets up standards and insists upon methods that have only been known in connection with other graphic arts. The arguments of the disciples of the new seem to be based upon the axiomatic conclusion that to be considered an art, printing must be based upon artistic principles and partake of the methods and atmosphere of art. To attain to this conception of the art of printing involves that the printer must also be a hard student, and a student in a direction and with a breadth of view and interest never before considered either necessary or useful for a printer.—INLAND PRINTER.

"I am almost sure that in the whole length and breadth of our establishment we have not one artist; our men are just ordinary printers who served their time learning well the trade. Once we had an artist, and he could only work in an artistic atmosphere; it took the artist twice as long to do what I considered a bum job as it did the ex-bum who was working at the same time. The artist must be approached in an artistic manner. He must be allowed to look with unseeing eyes through his halo of cigarette smoke. He must not be told that the business card is promised at 2 o'clock; he must be given time to sketch it out on a sheet of paper with a blue pencil before he touches it. He must be allowed to take seven proofs of it before it suits him. Then the customer may not like it—but the customer is a dam fool and has no artistic impulses. Then the 'regular' takes it up and he sets a plain job that clearly stands out, showing, first, the man's name, his business and his location; that's all; the rest don't count. There are no efforts at 'art' on the card, but it suits the customer, for he's not running an art store; he's just an ordinary plumber, and the only art he understands is that of charging three prices for his work and making his customer think he's satisfied."

The following letter has been received in the above regard from Seattle, Washington:

The above comment, with the quotation from a recent issue of THE INLAND PRINTER, appeared in a little fake advertising sheet emanating from a fourth-rate printery in Seattle, Washington. The comment is itself about as hard a knock for the establishment as could be devised. I happen to know something about the place, and I am quite sure no artist (in a true sense) could long survive in such an "artistic atmosphere" as prevails there. I have met more than one good printer who has shown up in the place, and turned and walked out without applying for work. "In all the length and breadth" of this printery there are not half a dozen series of type available for first-class commercial work. Broken fonts and antiquated faces abound, while leads, slugs and rule are strangers to the racks. And yet this buffoon complains of time wasted, and with coarse wit beaten up from the "jungles of a benighted mind," attempts to belittle the advancement in the art preservative for which THE INLAND PRINTER labors. There is a grim witticism extant that "any man can do fine work if he has plenty of good material, but it takes a good man to do it with nothing." Evidently the proprietor of this hell-box printery bases his estimate of good men on such a theory. He has been known to assert that there is no money in the commercial line—all profits are in publications! Such men will look with "unseeing eyes" for good work or profits. "Bum jobs" are the product of bum outfits.

COMPOSITOR.

## A PROPHECY.

Just a word from the prophet—  
Look after the profit.  
If you work at a loss  
You'll be bankrupt, of course.

—Exchange.

## OWES SUCCESS TO THE INLAND PRINTER.

I owe my success in presswork, in a great measure, to THE INLAND PRINTER, having been a constant reader of your valuable journal for the last four years; have a number of volumes bound and find them the best ready reference to be had.—Albert F. Kaumier, Port Huron, Michigan.

## TRADE NOTES.

THE King of Saxony has decorated Mr. Bruno Holder, manager for Karl Krause, Leipsic, Germany, manufacturers of papermaking machines.

THE Photo-American Publishing Company, Stamford, Connecticut, has moved to new and specially constructed offices at 20 Hoyt street, that city.

THE Laning Printing Company's plant, at Norwalk, Ohio, was totally destroyed by fire, August 17, entailing a loss of \$150,000, partially covered by insurance.

THE Whitaker Paper Company announces its opening for business at 221-223 West Fourth street, Cincinnati, Ohio, with a comprehensive line of papers of all grades.

H. ESTES WRIGHT, formerly with the J. P. Jordan Paper Company, is now connected with the paper house of the Spaulding & Tewksbury Company, Boston, Massachusetts.

MR. CHARLES BECK, of the Charles Beck Paper Company, Philadelphia, completed, on October 10, his fortieth year of service as head of that concern, and this anniversary was suitably observed by the company.

MESSRS. GEORGE FRENCH, Andrew Andrews and Louis H. Kinder, all well-known in the printing trade, have joined the Imperial Press, Cleveland, Ohio, which proposes to publish limited edition books in the highest style of art.

THE Challenge Machinery Company, which moved its manufacturing plant to Grand Haven, Michigan, recently, has established a printing department in connection with its works and is getting out a nice line of advertising matter.

THE copartnership heretofore existing between E. E. Parker and F. W. Jillson, under the firm name of Parker & Jillson, in publishing the *Dodge County Farmer*, at Beaver Dam, Wisconsin, has been dissolved. The business will be continued by E. E. Parker.

ON July 29, the Printers' Electrotyping Company, 16-20 North Fourth street, Minneapolis, Minnesota, was reorganized and incorporated as the Printers' Electrotyping Company, E. A. Hough, for twenty years with the American Type Founders' Company, joining the new concern.

GEORGE H. BENEDICT & Co., engravers and electrotypers, and the Globe Electrotypes Company, both of Chicago, have been consolidated and will hereafter be known as the Globe Engraving & Electrotyping Company. The result of this combination is an engraving plant complete in every detail, and what is claimed to be the largest electrotypes foundry in the world.

FROM headquarters comes the announcement of some changes in the staff of *The Bookkeeper*, "The Business Man's Magazine," of Detroit, Michigan. On the first of September, E. St. Elmo Lewis joined the staff as assistant general manager of the Bookkeeper Publishing Company. Mr. Lewis will act as managing editor of *The Bookkeeper*, and Mr. Beach has placed the new plans for making *The Bookkeeper* thoroughly representative of the business men of the country in his hands for execution. Mr. Lewis has been traveling for the past six months, since his resignation as director of publications and advertising manager for the National Cash Register Company, studying business conditions and arranging with well-known writers and conspicuous figures in the business world for special features for *The Bookkeeper* during the coming year. Mr. Lewis' wide experience in advertising and the organization of selling campaigns, his accepted ability as a writer and a student of business conditions make him a strong addition to *The Bookkeeper* staff. Mr. Hall, formerly circulation manager of *System*, has accepted an appointment to the same position for *The Bookkeeper*.





SIEBER STATIONERY & PRINTING COMPANY, St. Louis.—In write-up "Flickerings" is fetching and the cover-design very attractive, but we do not quite see the connection between the title and the text of the book.

VICTOR N. LORD, Trois Rivières, Quebec.—Samples of commercial work in French show good arrangement and clean presswork. They are done in the ornamental style prevalent some years back, but are attractive and graceful in design.

THE INLAND TYPEFOUNDRY, St. Louis.—The Osborne type is a face that wears well, and the booklet displaying it illustrates what may be done by simple and proper arrangement of this handsome letter. It is particularly adapted to commercial work.

HORACE CARR, Cleveland, Ohio.—The quotation, "This is the thing that I was born to do," printed on a blotter, is substantiated by much intelligent and distinctive work. We instance the "School of Acting" booklet as a particularly attractive bit of printing.

WILL J. COTA, Burlington, Vermont.—In type selection, colors and papers and the tasteful combination of all three a degree of excellence is shown that goes to prove that simplicity and restraint are the two first things necessary in the making of tasteful printing.

Evening Telegram, St. John's, Newfoundland.—The "Elijah" program cover is a suggestive design and deserves a better cover-stock than shown. The commercial display is rather large on some pieces. Neatness should characterize such work rather than boldness.

THE BARTA PRESS, Boston.—The cover of the "Derby Desks" catalogue is simple and convincing. It has a half-tone reproduction of grained wood printed over the entire surface, in a natural wood tint, with the title printed in white surrounded by a bay wreath in green.

O. L. LILLISTON, Philadelphia.—Most of the specimens are simply and correctly arranged, but in one or two cases better display could have been attained without much additional thought. A letter-spaced line should have sufficient additional space between the words to prevent them running together.

THE GRIFFITH-STILLINGS PRESS, Boston.—"The Lay of the Booklet" is another convincing combination of brains and ink that must be seen and read to be appreciated. We quote two stanzas: "I sing my song and tell him strong where you are 'long.'" "Almost on sight I win my fight if I am right."

RED WING PRINTING COMPANY, Red Wing, Minnesota.—A diminutive folder calling attention to the ability and capacity of this firm to make attractive printing is emphasized by a page of reproduction of specimens favorably reviewed in the printing trade journals. This is a method of advertising that is convincing and legitimate.

ISAAC H. BLANCHARD COMPANY, New York.—The wrapper booklet mailed without an envelope is becoming more common every day, and



much ingenuity is being shown in its production. "The Regal Shoe" booklet, representing a wrapped shoe box, is typical and is an original and suggestive design.

THE KEYSTONE TYPEFOUNDRY, Philadelphia.—A folder showing by attractive display the possibilities of their Caslon Old Style and Italic, and a booklet showing specimens of their body types, are two recent products of the Keystone's advertising department. These are gotten up in the same efficient style that others in the past year have shown.

CHASMAR-WINCHELL COMPANY, New York.—An artistic cover or title page of lettering and ornamental design is nearly always the distinguishing mark of the product from the above-named company. This desirable introduction is always followed by a combination of

quiet-type arrangement, harmonious colors and competent presswork. "The Kidder" booklet is no exception and is a handsome exponent of that popular press.

W. P. DELANEY, Caledonia, New York.—The entire collection of specimens is above the average, and especially for a small office with limited facilities. Both good taste and variety are shown in the composition. When red and black are run together, the first should be a clean and brilliant scarlet (yellow red). Red on a dark cover-stock very often requires two impressions to get a bright color.

THE PRESTON SCHOOL OF INDUSTRY, Weterman, California.—The "Bulletin" is very much above the average of privately printed school



A COUNTRY SWAIN.

publications. It fortunately contains no advertising, usually a field for much strange typography in many of the amateur journals. The cover is well arranged and the entire book is a credit to the four boys who set it up and printed it.

JOHN D. WERHLE, Meade, Kansas.—Apart from the conditions under which it was prepared, the "Souvenir" could have been produced in better style. The type arrangement is very poor. The book is an advertisement, in a way, for the county, and should have been gotten out in the best manner possible, even if it had been necessary to print it somewhere else.

ARTHUR A. WHITBECK, Springfield, Massachusetts.—Good taste and judgment are always necessary when the compositor coöperates with the designer in the production of booklets. The "Investment" brochure shows an appreciation of these good points by typography that does not obtrude, but allows the work of the decorator to fulfil its mission, content to tell the message of the book in an attractive and legible manner.

BURGESS & WRAY PAPER COMPANY, Chicago.—The "Favorite" Red Blotting is a very distinctive shade of that useful article and enhances its advertising value very much. A blotter of that color would be the feature of any desk on which it might happen to lie, and impressed with attractive typography should be doubly effective as a courier of publicity.

GAGE PRINTING COMPANY, Battle Creek, Michigan.—Good design, colors and type display are all desirable elements shown in the work received. The postal-card series is attractive and printed with the care and finish that should always be their chief characteristic on account of their advertising value to the city or business house they illustrate.

"POSTERS, display printing, commercial, circus and theatrical printing, street-car cards, car posters and display cards" are among the specialties of the Central Printing & Engraving Company, 140-146 Monroe street, Chicago. A calendar just issued by the company, 28 by 32 in size, showing the figure of an Indian in all the gaudy trappings of



barbaric ornament, serves to exploit the brilliancy and solidity of the colorwork done by the concern. The lettering, designs and background are made up of greens, blues, reds, orange, white, yellow, etc., the whole highly varnished. It is an excellent piece of work in positive colors and should prove most effective advertising.

J. WARREN LEWIS, Pasadena, California.—An appreciative understanding of the use of type borders and of colors is shown in many of the specimens received. We suggest, however, that when brilliant inks are used the stock should be of some neutral tint, for the sake of better contrast. Green and orange on pink stock is a rather garish combination.

R. G. BURCH, Dowagiac, Michigan.—A high average of work is shown in the samples under consideration, both in presswork and composition. The types used are appropriate and workmanship is



Copyright, 1903, by Harry H. Gage.

"IN THE GOOD OLD SUMMER TIME."

finished, particularly noticeable in the joining of rules. Black ink on dark green stock is too nearly alike in tone to be attractive. As the stock depends in color the ink should be correspondingly lighter in order to obtain an effective contrast.

J. M. ANDERSON, Sacramento, California.—The series of blotters showing facsimile letters from satisfied customers we think would be very desirable advertising if mailed one after the other, as probably intended, ending with one giving briefly some reasons why the endorsements were merited. "The Andersonian" is bright and catchy and designed to amuse and interest generally, and by indirection occasionally advert to the Andersonian Printery.

GEORGE KNILL, Cleveland, Ohio.—The announcement is very handsome and will emphasize both the fact of removal and that desirable work can be done. Perhaps a plain rule border would have been preferable to the heavy graphic border, which is rather heavy for so small a sheet. If the border had been printed in a light brown tint, not many shades heavier than the stock, it would have been less obtrusive than as shown in silver bronze.

THE HENRY O. SHEPARD COMPANY, Chicago.—"A Few Good Reasons" is a booklet setting forth in an argumentative way why good printing is business-bringing in general and why the above-named firm is enabled to produce the right kind of this stimulator to prosperity. The book is not pretentious in appearance, simply presenting its message in a quiet way, the association of the name with much that is meritorious in printing already rendering an elaborate or ornate production unnecessary.

ATCHISON, TOPEKA & SANTA FE RAILWAY COMPANY.—An interesting book issued by the advertising department is "Indians of the Southwest." The cover-design shows a procession of Indians and the title-page is an adaptation in decoration from a Navajo blanket. It has the advertising merit of many illustrations, two or three on every page, so that wherever opened interest is at once fastened on the contents. It is another of the many excellent booklets issued by this railway for the greater prosperity of the Southwest, and incidentally of the Santa

Fe Railway. The text is by George A. Dorsey, Ph.D., curator of anthropology of the Field Columbian Museum, and is printed by and in the usual good style of The Henry O. Shepard Company.

MR. W. B. JOHNSTON, general advertising agent of the Queen & Crescent Route, has issued a handsomely designed folder, "A Famous Battlefield—Chickamauga—September 19 and 20, 1863." The work is copiously illustrated with half-tone views of the historical points of interest and with maps and diagrams, time-tables and other information of value to the patriotic tourist. It is an admirable piece of advertising, and is highly creditable to Mr. Johnston's department and to the road in behalf of which it is issued.

GEORGE T. SCHROEDER, Frederick City, Maryland.—In display composition, the best results are obtained by simple arrangement. The fault of overelaboration is a common one, but must be corrected before artistic results can be obtained. Your work shows intelligence, but not much appreciation of the laws of good display. Only by study, practice and observation can these be attained, and also, some knowledge of decorative designing is useful to the job compositor. The latter would be necessary for progress in pen-and-ink designing.

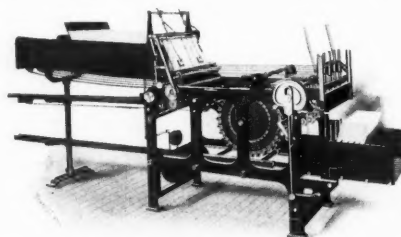
WILLIAM R. SPEARS, of the advertising department of the dry goods concern of Burke, Fitzsimons, Hone & Company, Rochester, New York, sends an assortment of newspaper advertisements for his house, ranging from two-column to four-column ads. The style is kept uniform as far as possible, which is commendable, and the display used is direct and convincing. This, coupled with the fact that a brief description of each article is given, and the price attached in plain figures, will commend these advertisements to the careful consideration of students of advertising.

H. T. SALTZMAN, New York.—A well-written and attractively arranged advertising booklet is always interesting, and "The Fish That Got Away" is a creditable exhibit of its class. The argument is convincing and not tiresome, and the type and colors artistic and suitable. We think, however, that if one paper had been used throughout and the panels on the picture pages made the same depth as the others, it would have been a move in the direction of simplicity. As it stands the booklet is a little bit overwrought, and as it goes to people who are not interested experts, something simpler might be preferable.

HENRY LINDENMEYER & SONS, New York.—Three handsome sample books illustrate the respective merits of three new cover-papers, named "Meteor," "Constitution" and "Moorish." Many distinctive colors are shown, in attractive shades, from which have been eliminated garish effects. Designs in colors are shown which exploit the possibilities of these covers for the production of artistic exteriors to booklets and for folders or programs for which the soft and pretty tones would be extremely desirable. The amethyst shade of the "Meteor" covers is used for the cover of the current number of THE INLAND PRINTER.

### THE COX MULTI-MAILER.

Notwithstanding the progress made in all branches of printing during the last half century, there is one department—the mailing-room—which follows the methods of forty years ago. Hand mailers are still employed, and the labor-saving machinery used in each previous step in the production of a newspaper is, to a great extent, nullified when the mailing-



room is reached. It is this department which the Cox Multi-mailer is invading and promises to revolutionize. This machine is in fact a printing machine, which prints the addresses on the margin of folded newspapers at a speed of from eight thousand to ten thousand an hour. The machine prints from Linotype slugs, which are automatically taken from the galleys, printed from, whether the address be of one or more lines, and the slugs deposited in their proper sequence on another galley. The folded papers are fed into the machine from a pile and both papers and galleys may be loaded while the machine is running. The papers are delivered after addressing, with each town separated and ready for

bundling. The main feature of the Multi-mailer is a rotating cylinder with thirty-two slots in its circumference, into one of which each address is automatically clamped, and as it revolves an impression arm causes the paper to be impressed upon the previously inked type. The inventor of the epoch-making machine is S. C. Cox, brother of Paul F. Cox, inventor of typesetting machinery, and J. L. Cox, inventor of the Cox Duplex printing-press. The inventor of the Multi-mailer is also working on improvements in his machine which will permit envelopes to be addressed, and also single wrappers for newspapers, while an addressing and wrapping machine is another of the things promised in the future. The Multi-mailer is on exhibition at 323 Dearborn street, Chicago. Stock in the company is being rapidly subscribed, and it is intended to push the manufacture and sale of the machines as rapidly as possible.

#### BOUND TO CALL FOR CAREFUL INSPECTION.

Enclosed please find our check for \$2.50 for renewal of our subscription for your very valuable magazine. Permit us to add that your publication is always very welcome and interesting for the reason that it is artistically the best ever, in fact, so much so that even the advertising matter is always very interesting reading and is bound to call for careful inspection.—*B. F. Reist, manager, United States Graphotype Company, New York, New York.*



This department is designed exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE W. N. Durant Company, Milwaukee, Wisconsin, is sending out a series of mailing cards illustrating the methods of attaching its well-known counters to different types of printing machinery.

THOSE needing anything in the line of a rebuilt second-hand press will do well to refer to the advertisement of Bronson's Printers' Machinery House on another page of this issue. Almost any requirement can be met by the machines there listed.

TO THE average printer, power is an important factor. Meitz & Weiss, manufacturers of gas and gasoline engines, located at 128 Mott street, New York city, have recently constructed a vertical engine, similar to their horizontal pattern. For economy in power, they claim their engines are superior to many that are on the market. An attractive catalogue, with half-tone cuts of their engines and descriptions, is being sent out, and can be had for the asking.

SINCE the establishing, a year ago, of the L. L. Sirret Corporation, 61 Beekman street, New York city, geographers and engravers, they have made efforts to place upon the market a superior grade of work, which the trade is gradually commencing to recognize. They have made a specialty of wax engraving, employing the best of skilled men for this work. This process is steadily forging its way to the front, and has met with favor among the printers and publishers. They have recently perfected and patented a new method of printing a map. For description of same, see ad. elsewhere in this issue. They are preparing a handsome folder of their

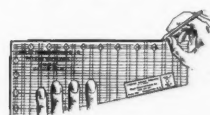
work. Mr. Edward Aberle, vice-president and general manager, oversees the working of the plant; he is well liked in the trade and has made many friends.

#### HAS STOOD THE TEST OF TIME.

Other correspondence courses come and go, but the Practical Colorist correspondence course in colorwork and printing still continues. It has proven invaluable to the ambitious. It helps those who help themselves. Its study gives larger income. Investigate. The Owl Press, Burlington, Vermont.

#### A TIME-SAVER ON PLATEN PRESSES.

There has recently been put on the market a Tympan Gauge Square, a very useful article for securing instantly a true, square margin on jobs on platen presses. It saves valuable time over the old "hit-or-miss" method, with greater accuracy, and has the indorsement of every user. Price, only 25 cents. It can be had of all dealers in printing supplies, or of the Wiley Manufacturing Company, 10 Randolph street, N. W., Washington, D. C.



#### WILSON ADJUSTABLE BLOCKS.

The Wilson blocks have been greatly improved and additions made to take on both smaller and larger sized plates. One of the largest houses in Chicago has just placed an order for five sets of the improved blocks.

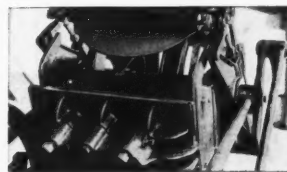
Illustrated circulars mailed free by the manufacturers. Brower-Wanner Company, 298 Dearborn street, Chicago.

#### THE HOT SPRINGS OF ARKANSAS.

Seventy-two in number, are situated upon the United States Government Reservation. They have a temperature varying from 90° to 157° F., and a daily flow of one million gallons of water, superior to all others. As a pleasure resort Hot Springs has attracted the greatest attention during the past decade. The idea that Hot Springs is visited only by those afflicted has long since proven erroneous. Golf is played at Hot Springs on a picturesque course of natural hazards of hill and stream. For full particulars as to rates, literature, etc., ask any agent of the Big Four Route, or write to the general passenger agent, Cincinnati, Ohio.

#### A ROLLER AND MONEY SAVER.

The cuts herewith show an adjustable roller track attachment, attached to and detached from press. In use, the point rests against the impression throw-off shaft, and when the impression is thrown off the tracks are moved forward enough to cause the rollers to clear the form, allowing a fresh supply of ink to the form. The pressman can so adjust the tracks



that the rollers will touch the form in the most delicate manner, preventing their cutting on the finest lines or rulework, and doing away with the necessity of locking bearers in the form. The rollers also run noiselessly and are more easily cleaned. This simple device will last as long as the press and overcomes difficulties with which every platen pressman is only too familiar. It should be specified in the order for every new jobber. O. W. Fritz, Burlington, Iowa, is the patentee.

## WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

## BOOKS.

AMERICAN PRINTER, monthly, illustrated, 20 cents a copy, \$2 a year; book of 133 job specimens, 50 cents. OSWALD PUB. CO., 25 City Hall Place, New York.

BACK NUMBERS OF THE INLAND PRINTER—We have received a few copies of recent numbers, and those wishing to complete their files should order at once. THE INLAND PRINTER COMPANY.

INLAND PRINTERS FOR SALE—Volumes X to XXXI, unbound, fine condition, single or quantities. STONE, 156 Spring, New Haven, Conn.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

TWO FOR ONE—We will give 6 months' subscription to THE INLAND PRINTER in exchange for Nos. 2, 4 and 5 of Vol. I, being November, 1883, January and February, 1884. INLAND PRINTER CO.

## BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A JOHANNESBURG FIRM (address given below), connected with the printing and allied trades, with substantial connections, is desirous of securing the agencies of American firms, with a view to extension of present business; one of the partners has been buyer for the past ten years to one of the largest paper and stationery companies in South Africa, and is thoroughly conversant with the requirements of the country; machinery and type agencies not contemplated; highest references given and required. HAYNE & GIBSON, P. O. Box 3788, Johannesburg, South Africa.

A SPLENDID OPPORTUNITY for a capable manager or foreman who can invest \$3,000. Write for particulars. O 636.

BROOKLYN BORO, CITY OF NEW YORK—Well-established printing-office, \$25,000; good-paying business per annum; cash or liberal terms; cause, sickness. O 726, care of New York office INLAND PRINTER.

BUSINESS MANAGER—A man of experience, a producer of results and successful in handling the details of buying and systematizing office, advertising and circulation management, contemplates making a change about January 1, and wishes to connect himself with a live, hustling, up-to-date paper in a city of 50,000 or 100,000 people; credentials of the highest order furnished. O 599.

EXPERIENCED PARTY desires to start responsible house in the leather, calendar, sign and novelty advertising business; have a new and cheaper selling method than those used by other advertising manufacturers and jobbers. O 410.

FOR SALE—Best-paying weekly newspaper in New Mexico; fine plant, beautiful town of 5,000, best climate in the world—especially recommended for those suffering with pulmonary or throat troubles; business clearing \$3,000 a year; 23 years old; republican; official paper county, city and land office; price, \$4,500. O 692.

FOR SALE—First-class job printing office in Chicago; fine business, established 7 years; good reasons for selling; reasonable terms. O 730.

FOR SALE—Modern job printing plant at head of lakes, established 1894, reputation for fine work; 2 cities (population over 100,000) and surrounding farming and mining country; ten to forty per cent over other's prices; inventory about \$9,000; good chance for up-to-date, experienced man to secure flourishing business with bright future; good reasons; cash talks. O 711.

FOR SALE—Photoengraving plant in manufacturing city; write for particulars. O 688.

FOR SALE—Printing business in a live manufacturing city and railroad center of 30,000; business has increased from one-man office to business of \$12,000 a year; \$3,000 required; will stand investigation; good reason for selling. V 636.

FOR SALE—Stock cut business; \$1,300 worth of original plates for \$225; any printer handy to electrotype can get out catalogue and do fine business selling duplicates; fine assortment of one and two-color ornaments, catches, cuts, etc.; splendid sellers. Write quick. WOOD-RUFF AD. HOUSE, Ravenna, Ohio.

FOR SALE—Well-equipped paper and job office in town of 5,000, near Chicago; good run of work; owner leaving on other business. O 731.

FOR SALE—Well-established roller manufacturing plant in growing city; location unsurpassed; a splendid opportunity. T 538.

JOB OFFICE in Illinois clearing \$100 per month; price \$1,050. S 104.

MODERN JOB OFFICE in Eastern city of 300,000; plant practically new, inventories at \$1,500, business good; good reason for selling. O 682.

## FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BABCOCK STANDARD CYLINDER, bed 34 by 48, used 11 months; condition like new, \$650 cash or will exchange for bindery outfit. THE ASHTABULA PRINTING CO., Ashtabula, Ohio.

BOOKBINDERS' smashing machine, rotary card-cutting machine for cross-cutting with collating attachment, 72-inch rotary slitter, bronzing machine, 3 wire stitchers, 13 by 19 Gally Universal, 7 by 11 and 10 by 15 Gordon job printing presses; condition guaranteed; lowest prices. SPRAGUE, 630 Filbert, Philadelphia.

FOR SALE—Country Campbell, 6-column quarto, good condition, will be sold for less than it is worth. J. S. BURT & SON, Times, Henry, Ill.

FOR SALE—One 44-inch Acme cutter; first-class condition. GREELEV PRINTERY OF ST. LOUIS, St. Louis, Mo.

FOR SALE—Printing outfit, \$25; typewriter, \$25. NIXON, 227 Scott, Knoxville, Tenn.

FOR SALE—Stereotype perfecting presses at a bargain: One latest Bullock Lightning press, 2 Goss Clipper presses, 2 Campbell New Model presses, all printing 4 and 8 page papers, 6, 7 or 8 columns, length of column rules 20 and 21 inches. R. HOE & CO., 143 Dearborn st., Chicago, Ill.

FOR SALE CHEAP—New Black-Clawson steel roller 9 by 18 ink mill, latest improvements. A. L. BAKER, Weymouth, Mass.

HOE DRUM CYLINDER, 29½ by 42, \$300; 3½ h.-p. Backus gas engine, \$75; both in fine shape; 1 copy (signed) Color Printer, \$7, prepaid. D. L. BALLENTINE, Port Huron, Mich.

NOT HOW CHEAP, BUT HOW GOOD—Our estimates bring business; Conner, Fendler & Co., printers' warehouse; cylinder presses, job presses, paper-cutters, gas engines, motors, folders and stitchers rebuilt by specialists; type—American point line, body and set; printers' material, small tools and supplies, new and secondhand; prompt and intelligent service, consistent terms, prices and discounts; specimen books and illustrations free. CONNER, FENDLER & CO., New York city. Quality before everything.

## HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

WORKMEN in the following trades have been called for during the past month and supplied by The Inland Printer Employment Exchange: Artists (2), bindery foreman, superintendents (2), foremen composing-rooms (3), German compositor, photoengravers (2), all-round printers (3), stockman, ruler, forwarder and finisher, job printers (7), Linotype machinist, Linotype operators (4), machinist-operators (12), printers' salesmen (2), stonemen (2), general manager, pressmen (6), Simplex operator, ink salesman, solicitor. Registration fee, \$1, with privilege of renewal at expiration of three months without further charge.

A DAILY NEWSPAPER needs general manager to control, purchase supplies, salary list and finance; must purchase interest, \$3,000 to \$5,000; salary \$5,000. O 644.

BUSINESS PRINTER WANTED—Sales manager of a large color printing-house wants a capable assistant—a man who thoroughly understands the printing business, both on the manufacturing and business sides; must be capable correspondent and able to handle office trade; an exceptional opportunity for an able man; liberal salary to start; permanent position with increasing salary if satisfactory. O 715.

COMPETENT CYLINDER PRESSMAN—One who is thoroughly familiar with half-tone and the better class of jobwork. Address, giving full details, HALL & MCCHESNEY, Syracuse, N. Y.

FIRST-CLASS JOB COMPOSITOR, capable of doing very best grade of work, and with ability to originate and set advertisements equal to those appearing in the high-priced magazines, union office, will pay more than scale to satisfactory man. O 215.

FOREMAN of composing-room wanted; must thoroughly understand stonework and handling of men; only absolutely competent men need apply; give experience; also an A1 job compositor can have steady position; union men only. THE CARSON-HARPER CO., Denver.

GOOD ALL-ROUND COUNTRY PRINTERS, reporters, editors, pressmen, binders, salesmen, engravers, etc., can learn of vacant positions east, west and south. COCHRANE, 819 East 35th st., Brooklyn, N. Y.

GORDON PRESSMAN WANTED—To take charge of 3 Gordons in growing plant; must thoroughly understand the business; state salary and experience. O 717.

# Steel Die and Copperplate Work

Our new Trade Catalogue, just issued, contains impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge \$2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, \$1.00. The largest plant in the world in this line—capacity 200,000 impressions in ten hours.

**THE AMERICAN EMBOSsing CO.**  
7 Lock Street, BUFFALO, N. Y.



## HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**LINOTYPE OPERATOR**—Day job, news and job composition; must be reliable and satisfactory. **THE ASHTABULA PTG. CO.**, Ash-tabula, Ohio.

**LINOTYPE OPERATOR** wanted for Eastern city; inducements to good man; also chance for beginner; Lino. O 273, care of New York Office **INLAND PRINTER**.

**PLATEN PRESSMAN**—To a man of ability a steady, pleasant situation is open; must be able to get the very best results; good pay to the right man. O 733.

**RULER, FORWARDER AND FINISHER**—Must be experienced, steady, reliable and capable of entire charge. **THE ASHTABULA PTG. CO.**, Ashtabula, Ohio.

**THE BARNES-CROSBY COMPANY, OF CHICAGO, NEW YORK AND ST. LOUIS**, is at all times anxious to hear from reliable and competent workmen in every branch of the photoengraving trade; we constantly have positions for such men; applicants must be members of the **I. P. E. U. BARNES-CROSBY COMPANY**, Chicago, Employment Bureau.

**WANTED**—A thoroughly competent bindery foreman; must be an all-round man and experienced estimator and must speak German. Address, with full information as to references and experience, O 720.

**WANTED**—An A1 job compositor; must be able to handle highest grade of booklet work and advertising matter; permanent position; send samples of work and state salary expected. **LEADER PUBLISHING CO.**, Crisfield, Md.

**WANTED**—Good all-round printer for country weekly; knowledge of Simplex machine preferred. **THE COUNTY REVIEW**, Riverhead, L. I., N. Y.

**WANTED**—Photoengravers' artists capable of retouching photographs and making mechanical wash drawings for fine half-tone reproduction. **ART DEPARTMENT**, Standard Engraving Co., 7th and Chestnut sts., Philadelphia.

**WANTED**—Traveling man for printers' supplies to sell a new labor-saving device on the side. O 679.

## SITUATIONS WANTED.

**ARE YOU IN NEED OF ANY CLASS OF EMPLOYEES IN YOUR BUSINESS?**—**THE INLAND PRINTER** is in receipt of a great many inquiries for situations from men in all departments of the printing trades. If you are in need of workmen, write to **The Inland Printer Company**, 120-130 Sherman street, Chicago, and a blank will be sent you for a specification of your wants. You will be placed in communication with men who can meet your requirements at once. Strictly confidential.

**A CYLINDER PRESSMAN** wishes a steady position outside of Chicago. O 727.

**A FIRST-CLASS MAN**, employed, experienced as superintendent, assistant manager, manager or sales manager, seeks change; highest references. Write me. O 272.

**A1 FOREMAN** desires work; buy stock, estimate, proofreader, machinist-operator; good executive, strictly temperate and a hustler; last place 5 years; A1 references; New York or New England States. O 718.

**ADVERTISEMENT WRITER** desires position with agency or retail firm; conscientious, original; New York, Brooklyn or vicinity preferred; lady; references. O 673.

**AMBITIOUS PRESSMAN**, now in charge of pressroom, 9 presses, doing first-class half-tone and three-color work, desires permanent position; cylinder and platen experience; can furnish first-class references as to ability; correspondence desired. O 703.

**AN ALL-ROUND PRACTICAL PRINTER**, job and cylinder pressman and Linotype operator-machinist desires position in West; best references; position on small evening daily with job office in connection preferred. O 702.

**ARTIST**, experienced in newspaper work and photoengraving, desires to make change. O 684.

**BINDERY FOREMAN** of executive ability will be pleased to consider an offer in establishment employing 20 or more hands; references. O 589.

**EMPLOYERS** in the printing and newspaper business wanting good men of any sort promptly, address **COCHRANE**, 819 E. 35th st., Brooklyn, N. Y.

**FIRST-CLASS ALL-ROUND printer** and Simplex spacer desires position; 9 years' experience, sober, steady. O 722.

**FIRST-CLASS JOB COMPOSITOR** wishes to make change; up to date, temperate, steady; am not looking for a snap, but a position where merit and hard work are recognized; union; South preferred. O 708.

**FOREMAN** in charge of job and book composing-room employing 15 men, desires change; married; good references. O 693.

**INK MANUFACTURERS**—Dry-color maker and chemist desires situation; 4 years' practical experience. O 678.

**JOB PRESSMAN**—Three-color, duogravure and half-tone work; also embossing; samples submitted; sober and steady. O 698, care of New York office **INLAND PRINTER**.

**LINOTYPE MACHINIST-OPERATOR** desires position; reliable, sober; 1 or 2 machine plant; West preferred. **JOHN DERSCHUG**, 393 Superior st., Chicago.

**LINOTYPE MACHINIST-OPERATOR**—One of the best on the coast, now working nights, wants day situation. O 723.

**LINOTYPE MACHINIST-OPERATOR** will set up machines and give course of instruction for country offices. **P. O. Drawer D**, Blakely, Ga.

**LINOTYPE OPERATOR**—Man of few months' experience and good knowledge of machine, with speed of 4,500 per hour, would like position; is also an all-round printer of 18 years' experience; married, sober and reliable. O 719.

**MACHINIST-OPERATOR**; 3 years' experience, average 1,800 lines, 8 hours; Northwest preferred. O 671.

**MACHINIST-OPERATOR**, strictly sober, steady, reliable, 5,000 brevier, thorough machinist, employed at present. O 695.

**MERGENTHALER MACHINIST**, now holding position as machinist-operator, would like to take charge of a plant as machinist only; factory experience and 5 years' practical office knowledge; references furnished; union. O 734.

**OPERATOR-MACHINIST** desires situation; careful machinist; 6,500 ems per hour; sober, steady. O 402.

**PHOTOENGRAVING**—Photographer, experienced line operator, wants position in New York. O 475, care New York office **INLAND PRINTER**.

**POSITION WANTED** by first-class zinc etcher, line and coarse-screen operator; union man. O 613.

**POSITION WANTED BY FOREMAN**, capable of taking entire management; can do all buying and estimating; all-round printer and pressman of 20 years' experience; A1 references; West preferred. O 112.

**POSITION WANTED**—By young man as editor and news-gatherer on weekly or semi-weekly in good town. O 680.

**PRACTICAL**, all-round good artist in litho. as well as photoengraving, desires position as sketcher or foreman. O 685.

**PRACTICAL ADVERTISING SPECIALTY DESIGNER** desires change; original, energetic, sober; age 30; a business builder. O 735.

**PRESSMAN, HALF-TONE AND ART WORK**—A No. 1 man, employed at present in the East, would like to make change about January 1 to Chicago; steady and reliable; union man. O 729.

**PRESSMAN**, pony or platen, by young man having long experience; strictly sober and reliable, references, union. O 323.

**PRESSROOM FOREMAN** desires change; best references, first-class workman; will invest. O 669.

**PRINTER**—First-class, thoroughly conversant with modern composition, familiar with presses and stock; South Atlantic States preferred. O 728.

**PROOFREADER** desires change; 15 years' printing experience; now with one of largest firms in country; references. O 670.

**SITUATION WANTED**—By first-class pressman; patent half-tone process. O 691.

**SITUATION WANTED**—Doing book stamping or embossing; party also understands gold edging and general bindery work. V 410.

**SITUATION WANTED**—First-class blank-book and edition finisher open for position; large experience, married, sober and reliable; references. O 700.

**STAMPER**, experienced, thorough and competent operator on Carver & Swift steel-die embossing press, desires engagement. Address, full particulars, O 431, care of New York office **INLAND PRINTER**.

**SUPERINTENDENT** of engraving and electrotyping establishment would like to make a change; systematic and a hustler. Address, stating requirements, O 716.

**SUPERINTENDENT**, years of experience, successful manager of men, thoroughly acquainted with press and composing room methods; refer to present employer. O 724, care New York office **INLAND PRINTER**.

**THOROUGHLY COMPETENT**, steady, reliable and rapid union job printer, familiar with high-grade, modern commercial work, also accurate and rapid on blank-book headings, open for steady position in good job office or blank-book house after November 1; West, Middle West or South preferred. **A. B. EXSON**, Riverside, Wyo.

**THREE-COLOR ENGRAVER**, thoroughly experienced in all its branches, capable of starting up small plant, would like position as color photographer. V 258.

**THREE-COLOR RE-ETCHER**—An A1 man would like steady position. O 258.

**UP-TO-DATE AD. AND JOB COMPOSITOR** wants situation in Middle or Southern States. O 634.

## SHERMAN ENVELOPE CO. Manufacturers of all kinds and sizes of ENVELOPES

WORCESTER, MASS.

LITHOGRAPHED, PRINTED OR PLAIN. THE SHERMAN STATEMENT MAILING ENVELOPE  
THE SHERMAN STAMP SAVER, ALSO ANCHOR CLASP MERCHANDISE MAILING ENVELOPES  
OUR ENVELOPES ARE MADE FROM STANDARD GRADES AND WEIGHTS OF PAPER



## SITUATIONS WANTED.

UNION OPERATOR, speed 3,500, desires situation with opportunity to advance speed; have had thorough grounding in operating branch; no objection to any part of United States or Mexico, if permanent; sober, reliable. R. H. ABBOTT, 1750 Chouteau ave., St. Louis.

WANTED—A position by a first-class platen and cylinder pressman. P. O. Box 22x, Boston, Mass.

WANTED EMPLOYER—For brains in good state of cultivation; high-class successful trade-getter; present employer can't fill orders; give some particulars. O 687.

WANTED—Position as foreman in bindery; 20 years' experience, capable of ruling, finishing or forwarding, can give good references; steady position required. O 697, care of New York office INLAND PRINTER.

WANTED—Position by a first-class photoengraver as an all-round man; best of references. O 242.

WEB PRESSMAN AND STEREOTYPYER desires change; expert workman, union; refer present employer. O 303.

WEB PRESSMAN desires to make a change; now running color supplement on 4-deck Goss press in large city; sober and reliable. O 468.

WORKING FOREMAN medium-sized job office or composing-room handling high-class trade; young man (25) desires situation with appreciative employer; is not afraid of work, first-class job man, can lay out work in up-to-date style, read proof, estimate, buy stock, make up; wants proportionate salary. O 635.

YOUNG MAN wants place on weekly or semi-weekly paper in good town. V 680.

## WANTED TO PURCHASE.

ADVERTISER wants to purchase a bookbindery, printed; reasonable. Address full particulars, how long established, etc.; in any part of the United States; West desired. O 725, care of New York office INLAND PRINTER.

WANTED—Copies of THE INLAND PRINTER for the months of November, 1883, January and February, 1884, and January, 1889. THE INLAND PRINTER CO., Chicago.

WANTED—Secondhand Linotype machine. Send price and particulars to Box 253, Minneapolis, Minn.

WANTED TO BUY a weekly newspaper and job office in live Eastern town. O 696.

## MISCELLANEOUS.

A BEST PREPARED STEREOTYPE PAPER, ready for use; saves type and time, produces very strong matrices; price suitable; free delivered if cash with order. Manufacturer, F. SCHREINER, Plainfield, N. J.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-mâché; also 2 engraving methods costing only \$5, with materials, by which engraved plates are cast in stereo. metal from drawings made on cardboard; new stereo, half-tone engraving method, no photowork, for \$1. Come and see me if you can; if not, send postage for literature and samples. HENRY KAHRS, 240 East Thirty-third st., New York.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilful on common sheet zinc; price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Hagerstown, Ind.

EASY OVERLAY—A perfect overlay by this method made in one-twentieth the time required by the old process; absolutely no difficulty in securing the best results from the most difficult half-tone; no cutting and pasting, no chance to slight the work, guaranteed by the manufacturer and patentee to do all claimed for it; enough material for 1,000 square inches for \$2. For sale by paper and material dealers, or J. W. BLACKFORD, Manufacturer, 93 S. Jefferson st., Chicago.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER CO.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

FOR SALE—Cuts and text for 16 good advertising ideas for a first-class, progressive printing-office; 2 to 5 colors for each job; \$75 for the lot. R. L. POLK PRINTING CO., Ltd., Detroit, Mich.

IF YOU ARE A SMALL PRINTER in a city of over 10,000 and need more work, my proposition will interest you. F. H. COOK, First and Broadway, Los Angeles, California.

NEW YORK LINOTYPE SCHOOL guarantees success by retaining pupils on regular schedule until they become competent; complete unlimited course in both operating and mechanism, \$60; agreeable payments. Send for new booklet, containing recommendations from employers and graduates. Secret of our success: "Until competent, \$60." Room 111, World building, New York.

OVERLAY KNIFE—This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the blade wears, cut away the covering as required. 25 cents. THE INLAND PRINTER COMPANY.



IN FOUR MONTHS (in the little city of Port Huron, Mich.), with an \$850 plant, I worked up a mail-order printing business amounting to \$50 to \$75 a week, in addition to my regular local business. Orders came from the very best class of customers and I promptly collected every dollar due me. I spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work involving very little composition, and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business five years ago to become associated with an Eastern advertising agency. Any printer anywhere can successfully operate along the same line. For \$2 I will fully explain how to start and build up such a business. I will give you all the benefit of my experience. HOLLIS CORBIN, 608 A Lippincott building, Philadelphia.

## We Furnish PRESS CLIPPINGS upon any subject desired.

A stamp will bring a booklet telling all about it. To the wide-awake publisher who puts us on his exchange list we will credit all items clipped, and furnish special clippings as he may request.

CONSOLIDATED PRESS CLIPPING CO., 100 Lake Street, Chicago



ILLUSTRATIONS Our cut catalogue (fifth edition) represents the best collection of half-tone and line cuts for advertising and illustrating purposes in the world. Hundreds of beautiful illustrations. Complete catalogue, 50 cents (refunded).

SPATULA PUB. CO., 77 SUDBURY ST., BOSTON.

## Carbon Paper and Typewriter Ribbons

THE KLEAN KIND

Samples mailed on application.

The Stenographer of "Smootless Town" Has paper as white as her P. K. gown; Her work is perfection, her copies are neat, No dirty smudges at the side of the sheet; The reason is plain, her work is done With carbon as clear as "The Rising Sun."

Use only Cooper's Rising Sun Brand

LEON N. COOPER, 140 Nassau Street, New York City

## "ROUGHING" for the Trade

We have put in a Roughing Machine, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD CO. 120-130 SHERMAN STREET, CHICAGO

## GRAPHITE for LINOTYPE MACHINES

It beats anything you ever saw

SAMPLE FREE

Joseph Dixon Crucible Co. JERSEY CITY, N. J.

Did you specify that a Durant Counter be attached to the press you ordered?



IT'S A GOOD SIGN

When a DURANT COUNTER comes with a press, you know the press-builder used the best material.

## IMPERIAL BRONZE INK

A New Article. Not what you have tried for the past twenty years, but a Gold Ink that is equal to dry bronzing, for plated and coated stock. The brightest Gold Ink ever made. See insert September, 1903.

PRICE LIST  
Rich Gold, . . . . . \$3.00 per lb.  
Pale Gold, . . . . . 3.00 "  
Copper, . . . . . 3.00 "  
Aluminum, . . . . . 4.00 "  
Put up in one-pound cans.

T. RIESSNER  
57 GOLD ST., NEW YORK

CLARK PAPER &amp; MFG. CO., Rochester, N. Y. - 14 Agencies

**STEK-O**A PERFECT PASTE IN POWDER FORM  
An order of any size sent entirely on approval**CARBON PAPERS**

Some printers put up with an inferior quality because they do not know where to get better. Such have not received our samples. We have a new and interesting price folder for those who will ask for it—samples too, leaders of our thirty-six varieties, sizes 4 x 6 to 25 x 38.

**WHITFIELD CARBON PAPER WORKS,**  
123 Liberty Street New York City**Stop Kicking Your Press**

WRITE TO ME AND LEARN ALL ABOUT IT

**G. F. ARCHER, - 150 Nassau Street, New York****PERSONAL**

supervision is given to every pound of Padding Glue made in my establishment—that's one of the reasons it's the highest quality—can depend on its always being the same, too. Write now for prices.

**ROBT. R. BURRAGE, 35-37 Frankfort St., N.Y.****BONNERWITH BROS.**

MANUFACTURERS AND JOBBERS OF

**Advertising Calendars**12 East Fifteenth Street  
NEW YORKFactory . . . 963-967 De Kalb Avenue  
BROOKLYN, N. Y.

Calendar Pads and Specialties. Largest line of Imported and Domestic Goods. Sample lines \$2 and \$4 and will be credited to you on your first order. Calendar Pad sheet sent upon application.

**LIONEL MOSES**

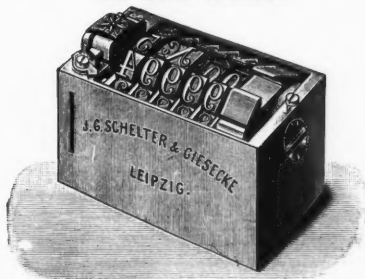
IMPORTER

36 East Twenty-Second Street, NEW YORK

**High-Grade Imported Papers**

Japan Vellum, French and English Covers, French Japan, Wood Papers, various colors.

Artificial Parchment and Vellum, Chinese Papers, different styles and colors.

**BEST AND CHEAPEST  
Numbering Machine  
OF THE WORLD**MANUFACTURED BY  
**J. G. SCHELTER & GIESECKE**  
LEIPZIG, GERMANY

Agents required for the United States.

**15,000 STOCK ADVERTISING Cuts**  
All lines of business. Fine assortment for printers' blotters, etc. State what you want.  
Barber Illustrating Syndicate, Columbus, O.**HIGGINS'  
VEGETABLE GLUE**

A DENSE, strong, glue-like paste for sticking paper or cloth to wood, leather or glass; hence valuable in photo-engraving, electrotyping, printing, bookbinding and kindred trades. Should be used instead of animal glue, as it is clean and sweet-smelling, and is always ready for use without fussy preparation or waste. In 1, 2, 5 and 10 lb. cans, and in bulk.

**CHAS. M. HIGGINS & CO., Mfrs.**

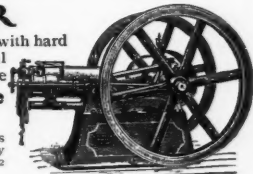
NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. } BROOKLYN, N. Y.  
Factory, 240-244 Eighth St. } U. S. A.**THE IGNITER**

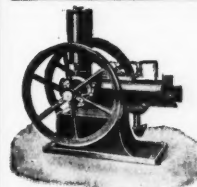
An absolutely reliable electric igniter with hard platinum contact points, the only metal which will not corrode, is furnished with the

**Olds Gas and Gasoline ENGINE**

Our illustrated catalogue gives full particulars about the many unique features on our Stationary Engines 1 to 50 H.P. and Portable Engines 8 and 12 H.P. A postal card will bring it.

**OLDS MOTOR WORKS, 230 River Street, LANSING, MICH.**

Adopted by UNITED STATES and FOREIGN GOVERNMENTS

*Cheap Power for Printers*

Highest Award for Direct Coupled Kerosene Engine and Dynamo, Paris Exposition, 1900. Gold Medal, Pan-American Exposition, 1901. Gold Medal, Charleston, S. C., Exposition, 1902.

**THE MIETZ & WEISS  
Kerosene and Gas Engine**

Burns Kerosene. Cheaper and safer than Gasoline. Automatic, simple and reliable.

For Pumping, Electric Lighting, Charging Storage Batteries and all other power purposes.

Direct coupled or belted Dynamo. Sizes from 1 to 60 H. P.

Hoists, Air Compressors, Dynamos, Portable Outfits.

SEND FOR CATALOGUE.

**A. MIETZ, 128-138 Mott St., New York****WINTER ROLLERS**

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

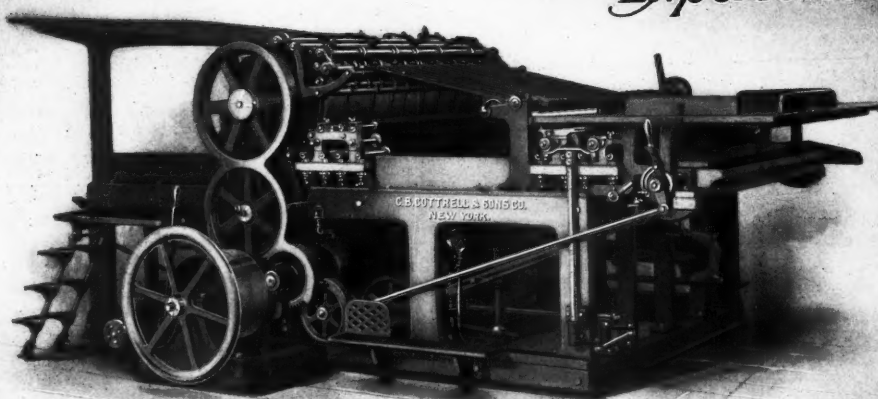
**WE MAKE  
THE BEST  
THAT CAN  
BE MADE**

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

<sup>66</sup>"COTTRELL"<sup>99</sup>  
Leading Printing Press  
OF THE  
World

*48 Years  
Successful  
Experience*

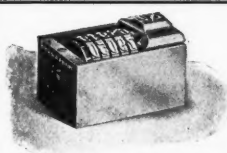


*New Series  
-High Speed  
-Two-Revolution  
Presses.*

**C.B. COTTRELL & SONS CO.**

41 Park Row New York. 279 Dearborn St. Chicago.





**No. 12345**

Facsimile Impression.  
Bates New Model, No. 27

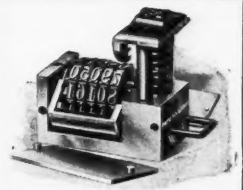
# BATES

MODELS ARE THE

*Standards of the World!*

Absolutely Accurate.

Fully Guaranteed.



Bates New Model, No. 27  
View showing parts detached for cleansing

UNEQUALED IN  
DESIGN,  
CONSTRUCTION and  
FINISH.

WE SUPPLY  
Nine-tenths of all Type-  
high Machines made.

OUR PRICES  
ALWAYS LOWEST—  
quality considered.

SEND FOR  
Latest CATALOGUE.



ALWAYS IN STOCK  
at ALL BRANCHES of

American Type Founders Co.  
Barnhart Bros. & Spindler,  
Inland Type Foundry,  
Keystone Type Foundry,  
Golding & Company,  
Toronto Type Foundry Co., Ltd.  
The J. L. Morrison Co.  
and Dealers Everywhere.

*Immediate Deliveries.  
No Delays.*



**No. 29**

Facsimile Impression.  
Bates New Model, No. 29

**Model  
No. 29**  
For Cash  
Sale Books  
—  
1 to 50  
or  
50 to 1  
Repeating  
Automatically

Works—706-710 Jamaica Ave., Brooklyn, N.Y., U.S.A.

*The Largest Factory in the World  
Devoted Exclusively to the Manufacture  
of Numbering Machines.*

INCORPORATED. CAPITAL, \$100,000  
**The Bates Machine Co.**  
MAKERS  
General Offices, 346 Broadway, New York, U.S.A.

BRANCH OFFICES:  
MANCHESTER, ENGLAND—2 Cooper Street.  
BRUSSELS, BELGIUM—14 Rue Des Hirondelles.

**Model  
No. 39**  
For  
Ticket Work.  
—  
Plunger on top  
—  
Frame  
designed to  
prefix and affix  
letters  
or figures.



Bates New Model, No. 39

SIMONDS MANUFACTURING CO.  
ESTABLISHED 1832

## Simonds' Knives are the Best!

(FOR ALL KINDS OF MACHINES)

72 years' constant endeavor to merit increased trade on quality of product alone  
has succeeded in making ours the LARGEST KNIFE BUSINESS in the world.



### Simonds Manufacturing Co.

FACTORIES:  
CHICAGO, ILL. FITCHBURG, MASS.

BRANCHES:  
NEW YORK CITY. NEW ORLEANS. SEATTLE, WASH. PORTLAND, ORE. SAN FRANCISCO.  
ADDRESS KNIFE DEPARTMENT.

# The Henry O. Shepard Company

## PRINTERS BINDERS ENGRAVERS

Distinction  
Accuracy



Elegance  
Promptness

The Shepard Qualities.

### Specialists for the Trade

PRESSWORK  
STIPPLING  
BINDING

Prices on Request

The Henry O. Shepard Co.  
120-130 Sherman St., Chicago



# The Winners on Land and Sea!

*The Printers' "Reliance"*



*Address* **MERGENTHALER LINOTYPE COMPANY**

**P. T. DODGE, PRESIDENT**

**NEW YORK**

**CHICAGO**

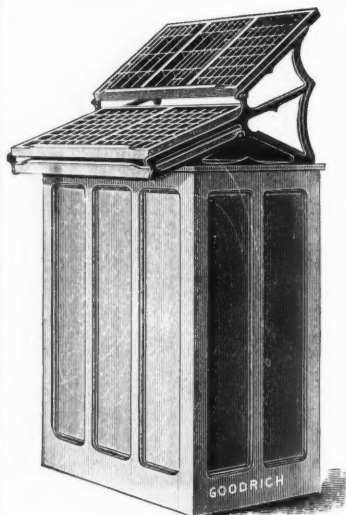
**SAN FRANCISCO**

**WRITE TO YOUR NEAREST AGENCY**



# The Jas. E. Goodrich Co.

GENEVA, OHIO



**OHIO COMPACT CABINET**  
With paneled back and patent tri-mount brackets.

The veneer bottoms to the cases give all the strength required, and are so constructed as to allow the cases to be placed more compactly than in any other cabinet.

The cabinet is so arranged that a case from the bottom or from the top, which may be too low or too high to work from conveniently, can be placed and held at the proper height. This arrangement also gives room for a blank drawer. The cabinet has a base of suitable width, and nothing about it is cramped.

Height of a cabinet containing twenty-four cases and a blank drawer is forty-three inches over all, which is the proper height for brackets.

No printer desiring cabinets which combine the largest amount of storage capacity with the greatest convenience of access should fail to give these attention.

Handsomely finished in antique oak style.



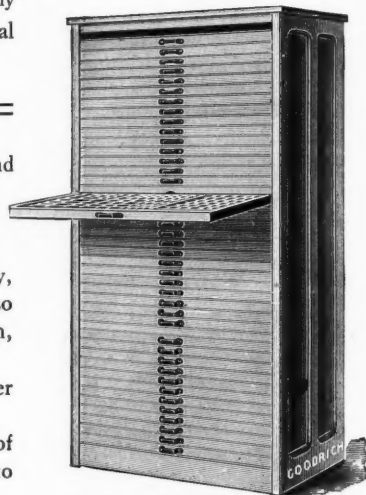
**OHIO COMPACT CABINET**  
With pockets for case rest and copy drawer.

## WOOD GOODS FOR PRINTERS

**OHIO COMPACT CABINETS—Steel Runs.**

**OHIO STEEL-RUN STANDS**—the first practical steel-run stand made.

**OHIO ELECTROTYPE CABINETS** with wood runs and full-size blank cases, the three-ply bottoms made rigid by a special device of our own.



**FORTY-CASE CABINET**  
Showing case from top placed at working height in case rest.

### PRICE LIST

24 Cases and Drawer, full size,	height 43 inches,	\$40.00
24 Cases and Drawer, " with paneled back,	" 43 "	42.00
30 Cases and Drawer, " " " " " "	" 53 "	45.00
40 Cases and Drawer, " " " " " "	" 67 "	60.00
50 Cases and Drawer, " " " " " "	" 83 "	75.00
60 Cases and Drawer, " " " " " "	" 98 "	90.00
Common Brackets, per pair, \$1.25		Patent Tri-mount Brackets, per pair, 3.00

**Type Cases, Reglets, Furniture, Common Stands, and all regular Wood Work for printing offices.**

Supply Houses in the principal cities East and West, especially

SAMUEL STEPHENS, 174 Fort Hill Square, Boston, Mass.

THE CHARLES BECK PAPER CO., Ltd., 609 Chestnut St., Philadelphia, Pa.

## The Jas. E. Goodrich Co.

1870

GENEVA, OHIO

1903

# PARSONS BROTHERS

*Paper Merchants and Exporters*

257 BROADWAY NEW YORK CITY

CABLE ADDRESS, "PARSOBROS," NEW YORK

171 Queen Victoria St., London, E. C.  
Cable Address, "Normanique."

Pitt Street, Sydney, N. S. W.  
Cable Address, "Unitpaper."

44 St. George's Street, Cape Town.  
Cable Address, "Spediteur."



*Export Agents for*

American Writing Paper Co.

The Duncan Co.

Geo. W. Wheelwright Paper Co.

AND OTHERS.

**EXPORTERS of all grades of Paper, Cardboards, Box-boards, Printing Machinery, Printing Inks, and everything connected with the Paper and Printing Trades.**



## Advance Wire Stitcher

*A Reliable Machine within reach of every printer*

**SIMPLE  
DURABLE  
GUARANTEED**

MANUFACTURED BY

**SARANAC ELECTRICAL MFG. CO.**

ST. JOSEPH, MICHIGAN, U. S. A.

## Minneapolis and St. Paul



New line from Chicago via Rockford, Freeport, Dubuque, Waterloo and Albert Lea. Fine service and fast "Limited" night train, with Stateroom and Open-section Sleeping Car, Buffet-Library Car and Free Reclining Chair Car through without change. Dining Car Service.

A. H. HANSON, Gen'l Passenger Agent, Chicago.

## 2 ft. of Quoins

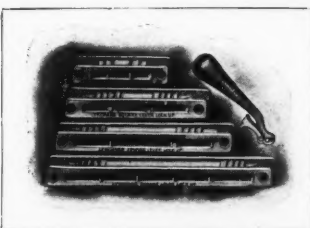
ALWAYS READY

*Long Quoins that Fit the Furniture*

Even Pressure the Full Length

**Notice! They stay put.** MADE STRONG

**DID you ever hear of QUOINS being measured by THE FOOT?**



SEND FOR **TRIAL SET**  
ALL THAT'S IN THE PICTURE...\$1.25

*Guaranteed*

**4 SIZES**  
3 1/4 in. 6 1/2 in.  
5 1/2 in. 8 1/2 in.

One Key Fits All Sizes

**Figure:** HOW MANY FEET IN ONE DOZEN OF EACH SIZE ?

SOLD IN DOZENS

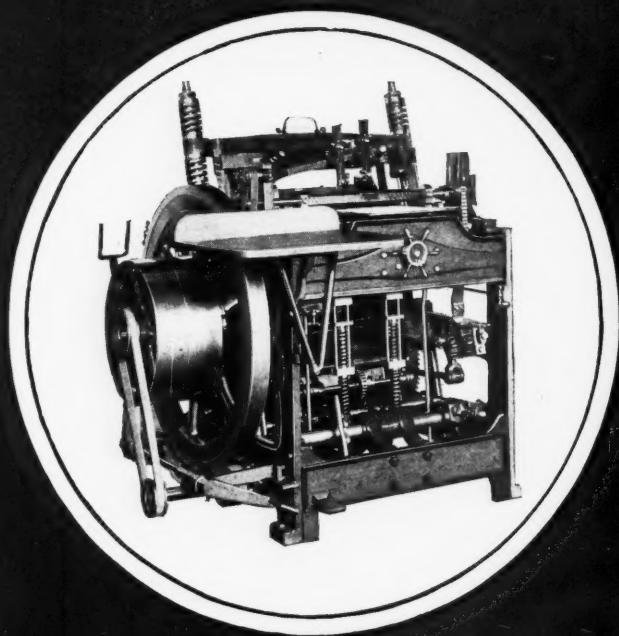
**Lynchard Square Lock Quoin Co.**

No. 284 Washington Street, NEWARK, NEW JERSEY

*For Sale by all Type Founders and Dealers.*

# BOUND to WIN

by



**CRAWLEY ROUNDER and BACKER**  
**CRAWLEY BUNDLING PRESS**  
MADE & SOLD BY **THE CRAWLEY BOOK MACHINERY CO. (INC)**  
**SUCCESSORS TO E. CRAWLEY SR. & CO.**  
**NEWPORT, KY.**  
**U.S.A.**







# A PAGE FROM THE PENINSULAR PAGEANT



Right gladly  
would Poor  
Richard have  
used Peninsular  
Paper Covers

**PENINSULAR PAPER CO, Ypsilanti, Mich.**



The NORTHLAND SHOP  
BATTLE CREEK, MICH.



# PENINSULAR

## COVER



## PAPERS

FOR SALE BY THE FOLLOWING  
WHOLESALE PAPER DEALERS

### UNITED STATES

CHICAGO, ILL.	Bradner Smith & Co.
St. Louis, Mo.	F. O. Sawyer Paper Co.
Kansas City, Mo.	Benedict Paper Co.
St. Paul, Minn.	Wright, Barrett & Stillwell Co.
Minneapolis, Minn.	Minneapolis Paper Co.
Chicago, Ill.	Chicago Newspaper Union
Cleveland, O.	Union Paper & Twine Co.
Cincinnati, O.	Diem & Wing Paper Co.
Louisville, Ky.	Louisville Paper Co.
Indianapolis, Ind.	C. P. Lesh Paper Co.
Fort Wayne, Ind.	Chicago Newspaper Union
Detroit, Mich.	Paige & Chope Co.
Grand Rapids, Mich.	W. F. Holmes.
Milwaukee, Wis.	H. Neldecken Co.
Omaha, Neb.	Western Paper Co.
Des Moines, Ia.	Western Newspaper Union
Sioux City, Ia.	Chicago Newspaper Union
Denver, Col.	Carter, Rice & Co.
Pueblo, Col.	Hyde Paper Co.
Memphis, Tenn.	Memphis Paper Co.
Chattanooga, Tenn.	Archer Paper Co.
Nashville, Tenn.	Louisville Paper Co.
Oklahoma City, O. T.	Western Newspaper Union
Dallas, Texas.	A. G. Elliot Paper Co.
NEW YORK, N. Y.	Union Card & Paper Co.
Baltimore, Md.	Bradley-Kirkman-Reese Co.
Washington, D. C.	R. P. Andrews & Co., Inc.
Boston, Mass.	Bay State Card & Paper Co.
Buffalo, N. Y.	Gebhard Paper Co.
Richmond, Va.	Southern Paper Co.
Macon, Ga.	Geo. F. Wing & Co.

### FOREIGN

CANADA	
Toronto.	W. J. Gage & Co.
GREAT BRITAIN	
London, W. C. Trafalgar Bldgs., Charing Cross.	Geo. F. Smith & Son
NEW ZEALAND	
Auckland.	Browne & Stewart

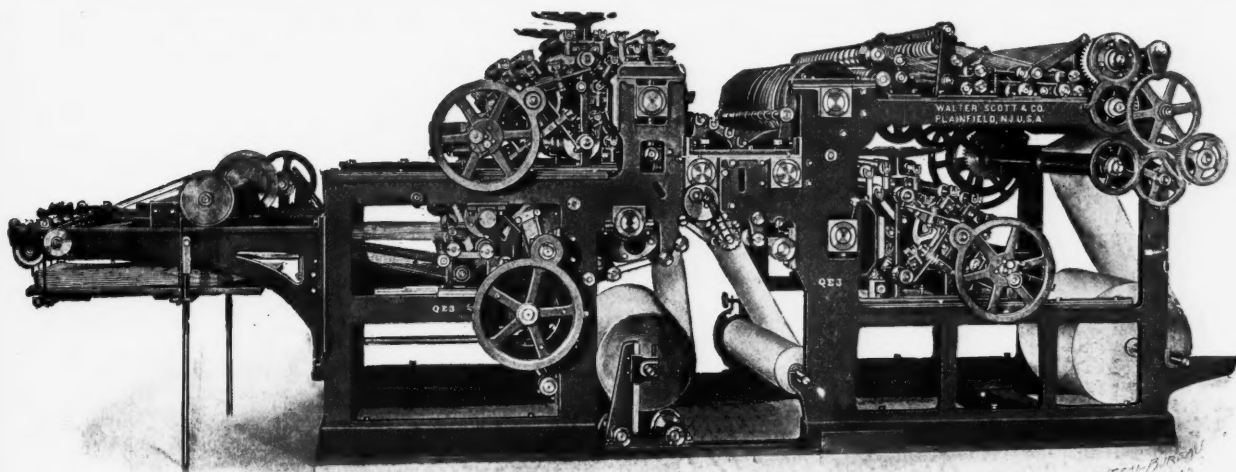






# Scott All-Size Rotary

WITH ROLL OFFSET DEVICE



## THE SCOTT ALL-SIZE ROTARY

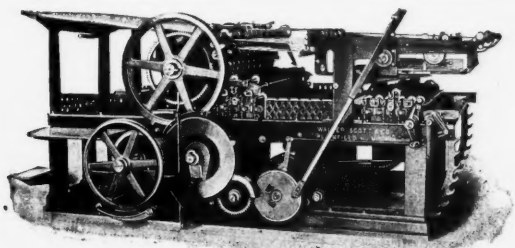
is the machine for any large printing office to install. It cuts off and prints 88 different lengths of sheet, and delivers the printed product flat on a delivery table ready to go into a paper cutter or a folding machine. It will do as good work as a flat-bed press.

## 250,000 Sheets per Week

is the output of each of these machines. Figure it out and see how many flat-bed presses it would require to do the same amount of work. Send for descriptive circular of this machine.

### THIS PRESS IS A MONEY-MAKER. INVESTIGATE

We manufacture One and Two Color Lithographic and Aluminum Presses, Drum Cylinder, Two-Revolution Presses, Flat-Bed Perfecting, Rotary Magazine, Color and One, Two, Three, Four and Five Tiered Newspaper Presses, Stereotype and Electrotpe Machinery.



SCOTT TWO-REVOLUTION PRESS

## Walter Scott & Co.

NEW YORK OFFICE, . 41 Park Row  
CHICAGO OFFICE, . 321 Dearborn St.  
ST. LOUIS OFFICE, Security Building  
BOSTON OFFICE, . . 7 Water Street



PLAINFIELD  
N. J., U. S. A.

Cable Address, WALTSCOTT, New York.



*For fear  
you should  
forget*

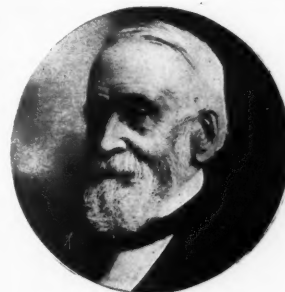
**BLOMGREN BROS. & CO**

ENGRAVING. CHICAGO ELECTROTYPING.

*is the most  
Reliable firm  
to send that  
order to.*

*"It does not pay to  
advertise continuously a  
poor article."*

---



LORING COES  
1822-1903

We have no doubt you can see  
why our "ad" has been in  
this publication for so long—

## We make "COES' Quality"

That means { Absolutely the best money can produce  
in Material, Finish and Temper.  
All under "COES' WARRANT."

Our methods are "COES' WAY" and  
NOT the "Knife Association's way."

It may do some of you good to see how good OUR way is  
and get a knife like this:



Mention this and you'll gain something.

LORING COES & CO. Inc.

WORCESTER, MASS.



# On the Boom!

The summer months are always considered the dullest period of the year in the printing line, but, strange to relate, I sold more ink in June, July and August this year than in any other three months since 1897. I attribute the increase to "My New Book," which seems to secure orders from every one to whom it is sent. My only means of selling is through "Uncle Sam," and I can vouch for his ability as a hustler. A considerable number of my customers have been buying from me continuously since I started in business ten years ago. Many more strayed from the fold for a while, but were glad to return, and vowed never to wander again. All I ask is a trial order and the purchaser can be the judge. When he says the inks are not as represented, I offer no argument but refund the money along with the transportation charges. Send for my price-list containing valuable hints for relieving trouble in the pressroom.

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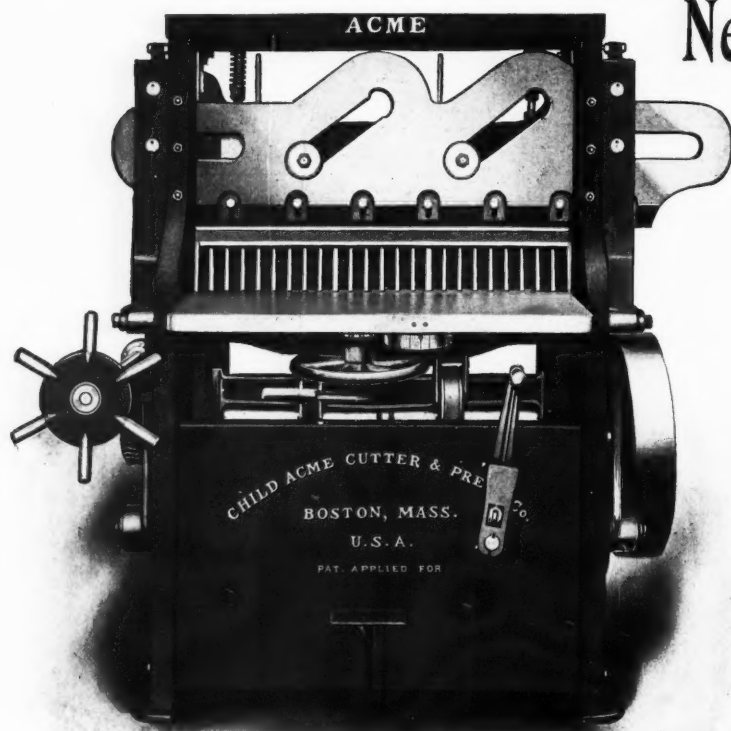
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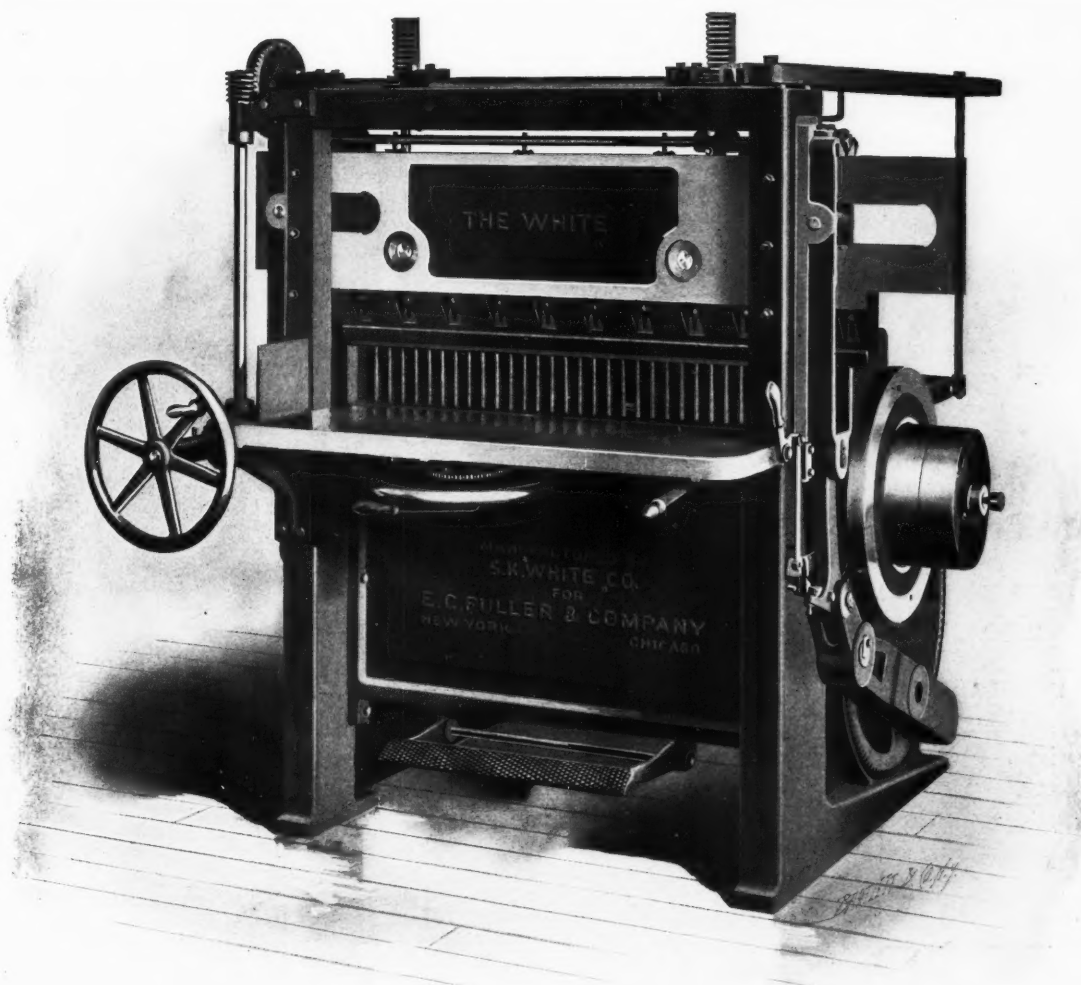
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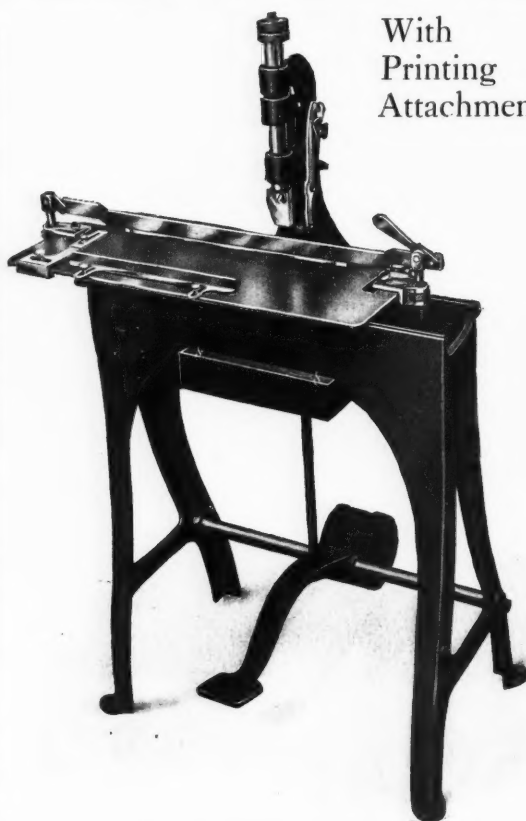
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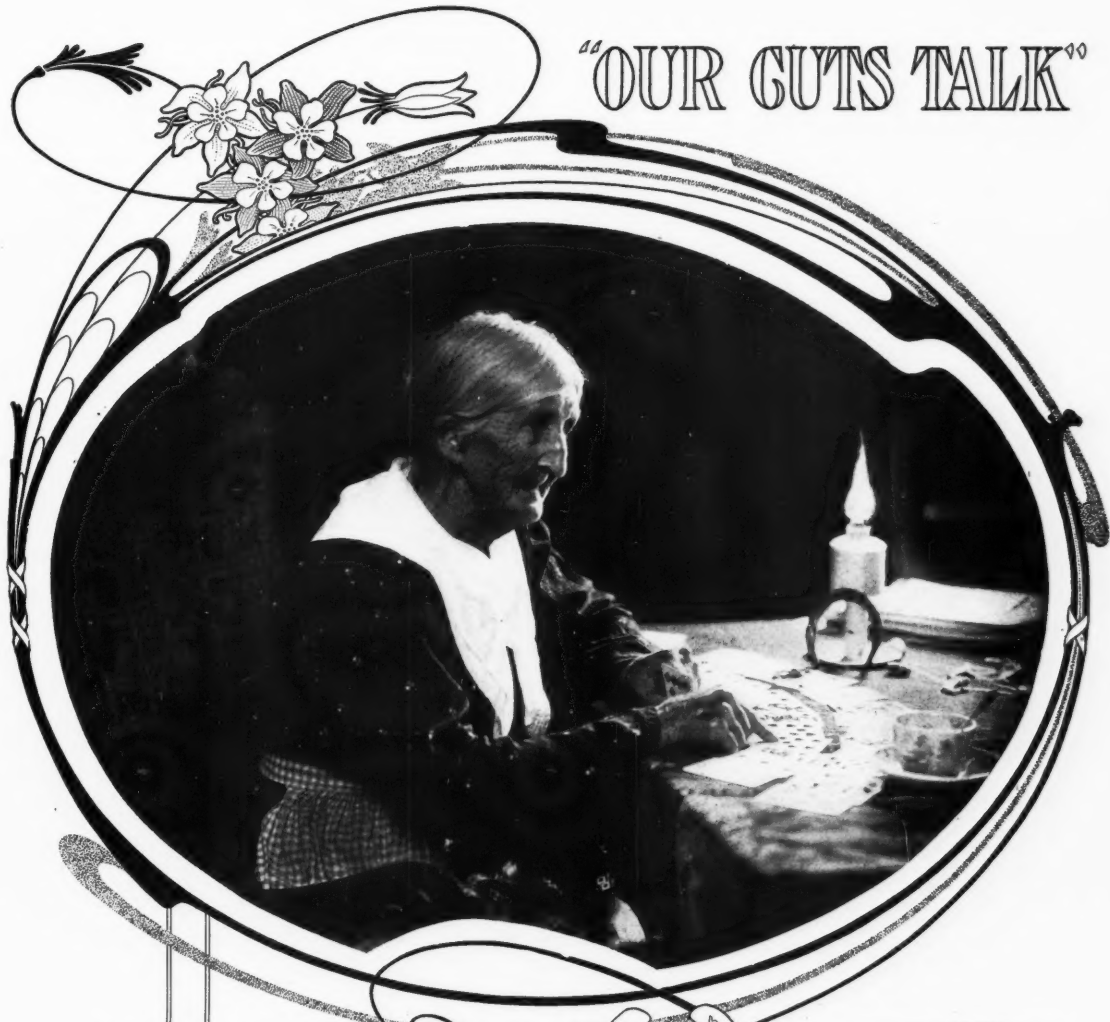
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## Bronson's Bulletin

FOR OCTOBER, 1903

Contains following list of thoroughly Rebuilt  
Presses actually in stock:

No. 305—36 x 57, 7-column quarto Hoe double cylinder press, rebuilt.	\$ 1,200
No. 614—46 x 60, Two-Revolution, 4-roller Cottrell, 8-column quarto	1,200
No. 486—44 x 60, 8-column quarto, Two-Revolution, 4-roller Potter press	1,400
No. 648—42 x 60, 8-column quarto, Two-Revolution, 4-roller Cottrell	1,400
No. 656—41 x 60, 7-column quarto, Two-Revolution, 4-roller, front delivery Campbell.	1,200
No. 770—39½ x 52, 7-column quarto, Two-Revolution, 4-roller, front delivery Huber	1,400
No. 688—41 x 56, 7-column quarto, Two-Revolution, 4-roller, front delivery-Campbell.	1,200
No. 722—38 x 52, Two-Revolution, 7-column quarto, 2-roller, front delivery Campbell.	1,000
No. 653—37 x 52, Two-Revolution Campbell, 4-roller, front delivery.	1,100
No. 747—37 x 50, Two-Revolution, 4-roller, front delivery Campbell.	1,000
No. 578—36 x 52, Two-Revolution, 4-roller, 6-column quarto Potter.	1,200
No. 764—35 x 51, Two-Revolution, 4-roller, 6-column quarto Scott.	1,200
No. 623—35 x 50, 6-column quarto, 2-roller Acme.	500
No. 630—33½ x 48, 6-column quarto, 2-roller, front delivery Campbell Intermediate	800
No. 730—33 x 48, 6-column quarto, 2-roller, old style, Two-Revolution, Campbell Intermediate.	450
No. 758—32 x 46, Two-Revolution Potter, 4-roller.	1,200
No. 751—32 x 46, Two-Revolution, 2-roller, front delivery Campbell.	850
No. 761—Whitlock, Two-Revolution, 4-roller, front delivery.	1,200
No. 769—25 x 30, Two-Revolution, 2-roller, table distribution, tapeless delivery Cottrell & Sons, Pony.	800
No. 756—23 x 30, Two-Revolution, 2-roller, front delivery Pony Campbell	700
No. 752—23 x 28, Two-Revolution, 2-roller, front delivery Pony Campbell	650
No. 753—7-column quarto, Three-Revolution Hoe, 2-roller press, with Stonemetz folder attached	800
No. 427—Three-Revolution, 6-column quarto Taylor.	500
No. 448—39 x 53, 7-column quarto, front delivery, 4-roller Campbell Oscillator	750
No. 670—31 x 43, 4-roller front delivery Campbell Oscillator.	600
No. 713—43 x 59, 6-roller, Hoe stop cylinder, specially rebuilt for tin printing.	1,400
No. 589—38 x 54, Cottrell, chain delivery, 6-roller stop.	1,200
No. 634—34 x 48, 6-roller Cottrell stop.	1,000
No. 746—33 x 46, Babcock Reliance, 6-column quarto, tapeless delivery.	800
No. 706—32½ x 46, 6-column quarto, 2-roller, tapeless delivery, Potter Drum	750
No. 757—6-column quarto Cottrell Drum, 2-roller, tapeless delivery.	800
No. 687—31 x 46, Cottrell, 2-roller, tape delivery Drum.	550
No. 773—27½ x 41, 5-column quarto, 4-roller, table distribution, tapeless delivery Campbell complete.	700
No. 754—7-column folio, 27 x 38 Babcock Standard Drum, tapeless delivery.	800
No. 732—29 x 42, 2-roller, tapeless delivery, 5-column quarto Cottrell.	700
No. 708—26 x 34, 6-column folio Hoe Drum, tapeless delivery.	750
No. 741—31 x 31, 6-column folio Campbell Drum, tapeless delivery.	500
No. 718—6-column folio, 25 x 35 Cottrell Drum, 4-roller, tapeless delivery.	800
No. 716—24 x 29, 2-roller Country Campbell, tape delivery.	425
No. 741—24 x 28, Hoe Drum, 2-roller, tapeless delivery.	550
No. 544—21 x 24, Hoe Drum, 2-roller, tapeless delivery.	450
No. 749—21 x 27, Potter Drum, 2-roller, tapeless delivery.	500
No. 774—19 x 24, Babcock Standard Drum, 2-roller, rear tapeless delivery.	500

Nothing advertised that can not be seen in the storeroom of this house.

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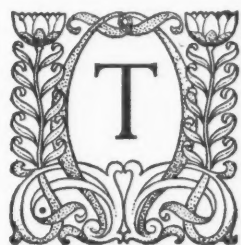
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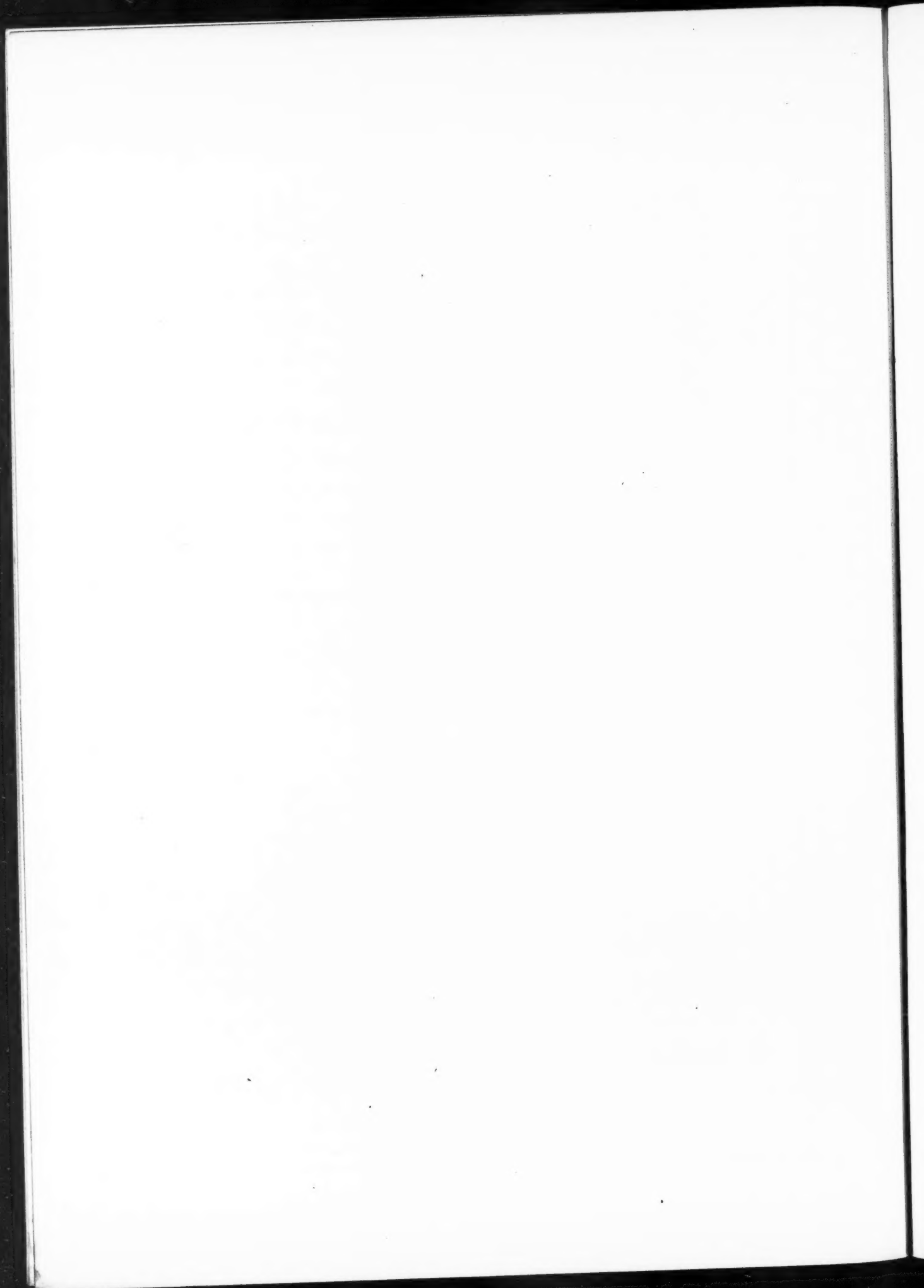
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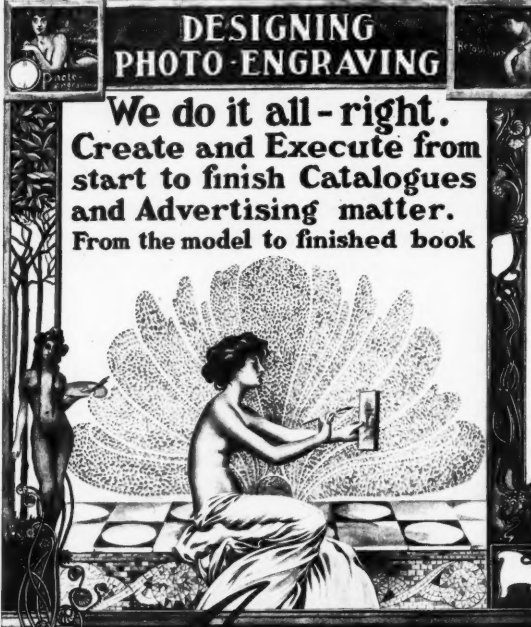
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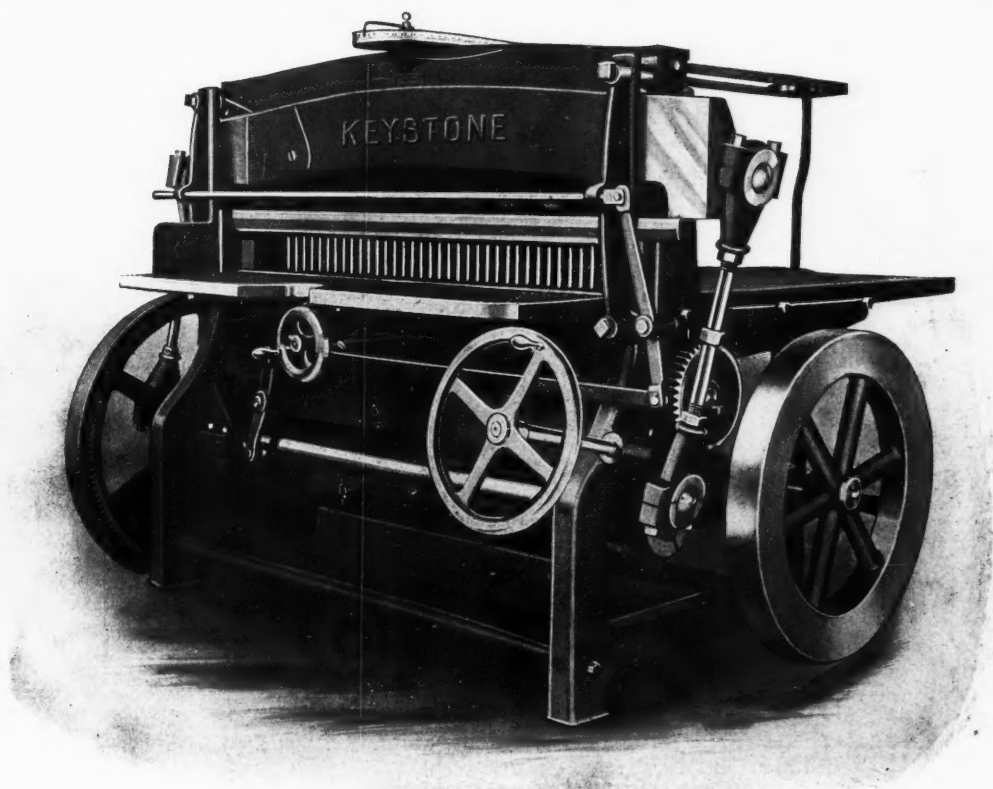
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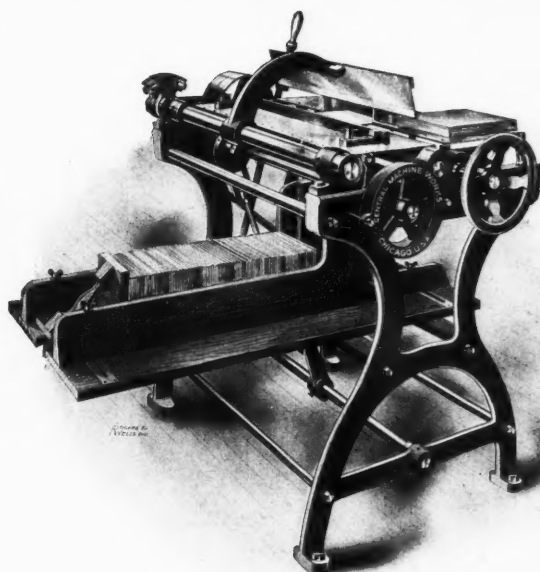
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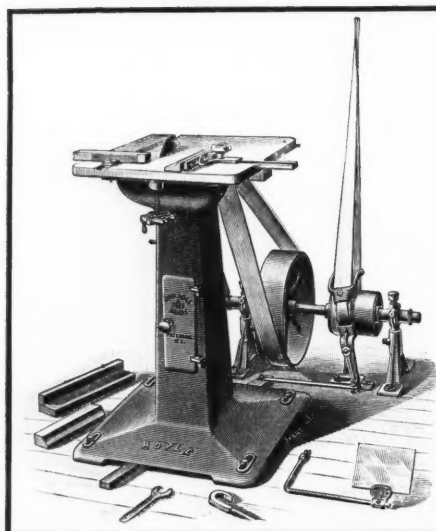
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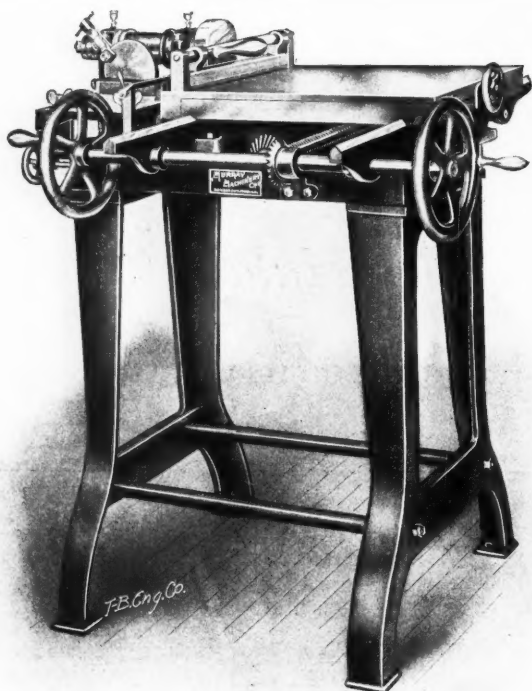
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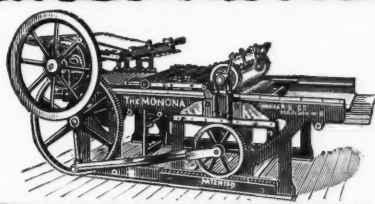
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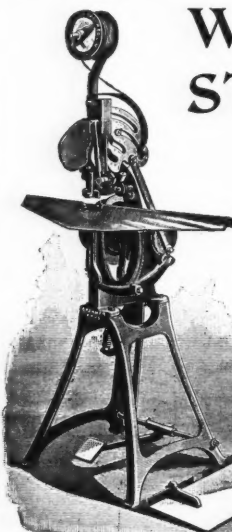
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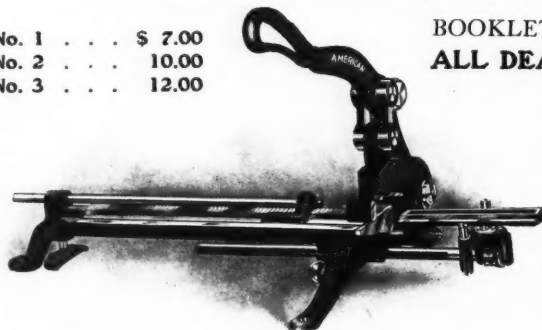
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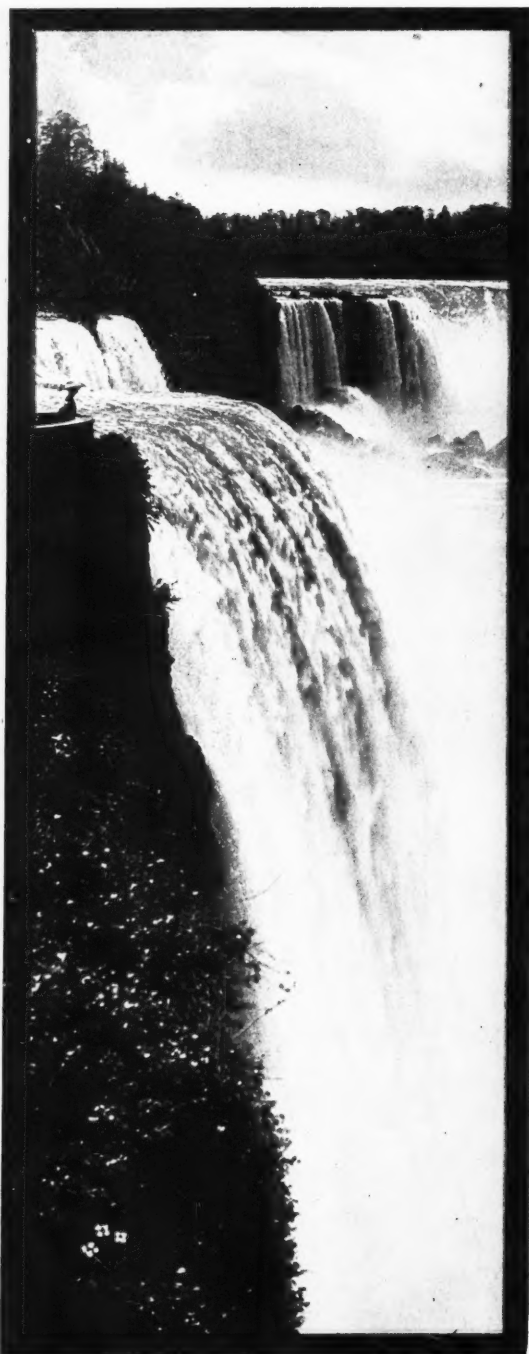
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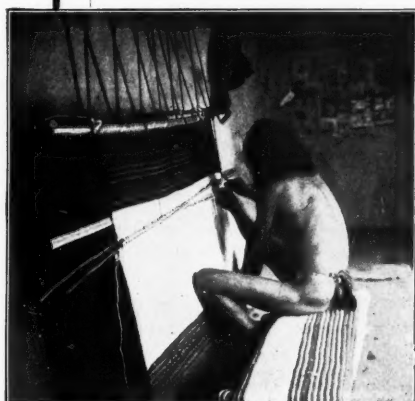
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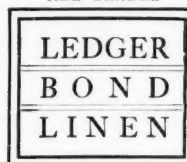
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## CONTENTS.

	PAGE		PAGE		PAGE
Advertising .....	107	Entertainment of the forty-ninth session of the International Typographical Union .....	75	Typotheta .....	109
Art versus printing .....	114	Expert's opinion, An .....	62	Want advertisements .....	118
Ascertaining cost .....	67	Export field, The .....	66	ILLUSTRATIONS:	
Books and periodicals .....	113	First web printing-press, The .....	112	Boiling eggs .....	34
Business notices .....	117	Hints on presswork .....	48	Chief's headquarters, The .....	111
Composing machines—past and present .....	35	Job composition .....	85	Foes of the rat, The .....	106
Correspondence .....	59	Lithography .....	81	Fun at the seashore .....	98
Course in the principles of design, A .....	37	Machine composition .....	63	Happy hours .....	93
Cox Multi-mailer, The .....	116	Man at the window, The .....	55	Hog-ma-nie .....	97
Deal with the men .....	41	Newspaper work .....	98	Importation, An .....	95
Do conventions pay .....	79	Pressroom .....	93	In Colorado .....	51
Doubletone inks .....	96	Process engraving .....	83	In the good old summer time .....	116
EDITORIAL:		Proofroom notes .....	60	Louisiana woodland .....	54
Boon for the ambitious printer, A .....	46	Some commercial aspects of photography .....	33	Non-union feeder, A .....	74
Business accuracy the key to success .....	46	Some matters of punctuation and other form .....	52	Off day in the woods, An .....	61
Financial .....	43	Specimens .....	115	On Scotia's cliffs .....	58
Newspaper capitalization .....	45	Trade notes .....	114	Quarrel, The .....	53
Too few competent workmen .....	46	Type specimen pages .....	104, 105	Rising generation, The .....	110
Typographical Union obligation, The .....	44			Veterans' reunion, The .....	47
Electrotyping and stereotyping .....	102			When the wind is in the West .....	42
Enthusiasm of conviction, The .....	74			Young Germany .....	113

## INDEX TO ADVERTISEMENTS.

	PAGE		PAGE		PAGE
Acme Compound Co. ....	159	Electric City Engraving Co. ....	22	Olds Motor Works. ....	121
Acme Staple Co. ....	118	Electro-Tint Engraving Co. ....	29	Oswego Machine Works. ....	23
American Embossing Co. ....	20	Farmer, A. D., & Son. ....	11	Parsons Bros. ....	127
American Paper Feeder Co. ....	158	Franklin Engraving & Electrotyping Co. ....	137	Pirie's Gummed Papers .....	159
American Steel & Copper Plate Co. ....	142	Freund, Wm., & Sons. ....	30	Platen Press Roller Adjuster Co. ....	138
American Type Founders Co. ....	147, 157	Fuchs & Lang Mfg. Co. ....	150	Plymouth Paper Co. ....	158
Atlas Electrotype Co. ....	158	Fullard Mfg. Co. ....	24	Printers Ink Jonson .....	132
Ault & Wiborg Co. ....	8	Fuller, E. C., Co. ....	133		
		Gether-Drebert-Perkins Co. ....	143	Rhodes Blanket Co. ....	22
Babcock Printing Press Mfg. Co. ....	12	Globe Engraving & Electrotyping Co. ....	10	Riessner, T. ....	120
Barnes-Crosby Co. ....	149	Godfrey & Co. ....	158	Rising, B. D., Paper Co. ....	27
Barnhart Bros. & Spindler. ....	12	Goodrich, Jas. E., Co. ....	126	Rogers & Co. ....	14
Bates Machine Co. ....	123	Great Western Smelting & Refining Co. ....	159	Rooks, E. S., & Co. ....	158
Beck, Charles, Paper Co. ....	154	Griffin, H., & Sons. ....	158	Rouse, H. B., & Co. ....	154
Bennett-Thomas Mfg. Co. ....	153			Rowe, James .....	32
Bingham's, Sam'l, Son Mfg. Co. ....	144	Hampshire Paper Co. ....	3	Royle, John, & Sons. ....	148
Bjorney & Smith Co. ....	13	Harper Illustrating Syndicate. ....	121		
Black-Clawson Co. ....	158	Harris Automatic Press Co. ....	6	Saranac Electrical Mfg. Co. ....	127
Bloggren Bros. & Co. ....	130	Hawtin Engraving Co. ....	159	Schelter, J. G., & Giesecke. ....	121
Bonnerwith Bros. ....	121	Hellmuth, Charles .....	31	Scott, Walter, & Co. ....	129
Boston Printing Press Mfg. Co. ....	18	Higgins, Chas. M., & Co. ....	121	Seybold Machine Co. ....	9
Poston Wire Stitcher Co. ....	14	Hollingsworth, Samuel .....	147	Shepard, Henry O., Co. ....	120, 124
Bronson's Printers' Machinery House. ....	136			Sheridan, T. W. & C. B. ....	28
Brown Folding Machine Co. ....	21	Illinois Central R. R. ....	127	Sherman Envelope Co. ....	119
Buffalo Printing Ink Works. ....	152	Inland Type Foundry. ....	15	Shoemaker, J. L., & Co. ....	158
Burrage, Robert R. ....	121			Simonds Mfg. Co. ....	123
Business Directory .....	145	Jewett .....	138	Sirret, L. L., Corporation .....	140
Butler, J. W., Paper Co. ....	1	Jones Gordon Press Works. ....	16	Slade, Hipp & Meloy .....	159
		Juergens Bros. Co. ....	138	Spatula Pub. Co. ....	120
				Sprague Electric Co. ....	14
Cabot, Godfrey L. ....	158	Kast & Ehinger .....	31	Standard Machinery Co. ....	130
Campbell Co. ....	4, 5	Keystone Blue Paper Co. ....	159	Standard Printing Ink Co. ....	18
Carver, C. R., Co. ....	13			Star Engravers' Supply Co. ....	159
Central Machine Works .....	143	Latham Machinery Co. ....	31		
Challenge Machinery Co. ....	31	Lindenmeyr, Henry, & Sons. ....	140	Tarcolin .....	158
Chambers Bros. Co. ....	32	Little, A. P. ....	138	Tatum, Sam'l C., Co. ....	26
Champion Coated Paper Co. ....	17	Lloyd, Geo. E., & Co. ....	153	Technical School .....	142
Chicago & Alton Ry. ....	159	Lynchard Square Lock Quoin Co. ....	127	Thalmann Printing Ink Co. ....	24
Chicago, Milwaukee & St. Paul Ry. ....	155			Tympalyn Co. ....	138
Chicago Roller Co. ....	30	McLaurin Bros. ....	147		
Child Acme Cutter & Press Co. ....	132	McLees, Frank, & Bros. ....	30	Ullman, Sigmund, Co. ....	141
Clark Paper & Mfg. Co. ....	121	Manz, J., Engraving Co. ....	10	Union Card & Paper Co. ....	140
Coes, Loring, & Co. ....	131	Martenson, L., & Co. ....	158	United States Colorotype Co. ....	135
Consolidated Press Clipping Co. ....	120	Megill, Edward L. ....	16	Unitype Co. ....	2
Cooper, Leon N. ....	120	Mergenthaler Linotype Co. ....	125		
Cottrell, C. B., & Sons Co. ....	122	Michigan Central R. R. ....	156	Van Allens & Boughton. ....	151
Crane, Z. & W. M. ....	148	Mietz, A. ....	121	Van Bibber Roller Co. ....	121
Crane Bros. ....	159	Mittag & Volger .....	159		
Crawley Book Machinery Co. ....	128	Monon Route .....	154	Walker, W. G., & Co. ....	153
		Morrison, J. L., Co. ....	134	White, James, & Co. ....	32
Dennison Mfg. Co. ....	136	Moses, Lionel .....	121	Whitfield Carbon Paper Works. ....	121
Dexter Folder Co. ....	7	Murray Machinery Co. ....	152	Whitlock Printing Press Mfg. Co. ....	25
Dick, Rev. Robert, Estate. ....	138			Whitmore Mfg. Co. ....	158
Dinse, Page & Co. ....	32	New York Engravers' Supply Co. ....	147	Williamson-Haffner Engraving Co. ....	135
Dixon, Joseph, Crucible Co. ....	120	New York Stencil Works. ....	16		
Durant, W. N. ....	120				

